ANNALS OF THE NEW YORK STAGE

GEORGE C. D. ODELL

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ANNALS OF THE NEW YORK STAGE

VOLUME III
[1821–1834]

Mr. Booth
in Richard the Third
The North! Why what do they i' the North,
When they should serve their Sovereign i' the West?
Dedicated by Permission to Henry Harris Esq.re
Drawn by C. Shoosmith
Published May 9th 1817 at 353 & 364 Bazaar Soho Squ.e
Engraved by

JUNIUS BRUTUS BOOTH AS RICHARD III

ANNALS OF THE NEW YORK STAGE

BY

GEORGE C. D. ODELL

Professor of Dramatic Literature in Columbia University
Author of Shakespeare from Betterton to Irving

VOLUME III
[1821–1834]

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TO

ROBERT GOULD SHAW

LOVER OF THE STAGE
ITS HISTORY AND ITS TRADITIONS
FOUNDER AND CURATOR OF
THE HARVARD THEATRE COLLECTION
THESE CHAPTERS ON
THE PALMY DAYS IN NEW YORK
ARE INSCRIBED
WITH THE FRIENDSHIP AND ESTEEM
OF THE AUTHOR

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The drama is now, and always has been, dependent upon the theatre. It is only in the playhouse itself that a play reveals its full force. For the complete disclosure of its power, a drama demands not only the theatre itself, with the actors and all the accessories, it requires also the presence of the spectators, that we may feel the contagion of communal emotion aroused by its passionate appeal.

Brander Matthews

ANNALS OF THE
NEW YORK STAGE

VOLUME III

[1821-1834]

BOOK SIX

THE PALMY DAYS (1821-1830)

CHAPTER I

THE NEW THEATRE; JUNIUS BRUTUS BOOTH, 1821-1822

THE nine seasons (1821–22 to 1829–30) that now stretch before us were among the most interesting in the history of the theatre in New York. In them changes occurred, subverting for all time the principles of management followed by Hodgkinson or Dunlap, and even by Simpson, in his earlier career. In the first place, one company was no longer to be left in peaceful possession; in the mid-years of the period, theatres arose with magic celerity, sapping the strength of the Park, till it almost fell, artistically, among its foundations. This change was epochal. Another was the passing of the stock system as understood by Dunlap and managers of his school. Cooke, Miss Holman, Incledon, Philipps, Wallack, Mr. and Mrs. Bartley and Kean undoubtedly refined the taste of auditors who had formerly been content to sit through performances by the regular forces of the house; one Kean will dwarf the best players in his support. In the first years of the new Park, one star after another shot across the theatrical heavens, trailing clouds of greater or less luminous glory. The result was inevitable. The stock actors played to empty benches, while the public waited for the next celebrity; and usually it needed not to wait for more than a very few days. Stephen Price, with his Barnum-like methods of exploiting famous actors, was most responsible for this state of affairs. How his spirit must envy the gigantic theatrical " trusts " of later years! A third, and, from some points of view, more important change, during the nine seasons in question, was the emergence of the American dramatist, not fully equipped, to be sure, indeed often but a journeyman-tailor or carpenter, but nevertheless native. This began in the first year of the new Park, before the galling competition of the mid-'20's; it would be unfair, therefore, to attribute the phenomenon wholly to that opposition, with its desperate demands for novelty and novelty and novelty, to attract a sated public. Price and Simpson, in the opening weeks of the new theatre, gave the native playwright a hearing. All these revolutions will receive attention in ensuing pages.

The Park, rebuilt and very splendid (I am using the language of its contemporaries), was opened on September 1, 1821. The National Advocate of that day published a large picture of the interior, and a lengthy article devoted to the glorification of the entire staff of builders, decorators, etc. The paper states that Messrs. Astor and Beekman, "though suffering a severe loss" from the burning of the older Park, "did not hesitate to embark once more in the costly experiment." They had, however, waited "several months" before starting to rebuild; in fact, the entire structure was erected in a short space of time, "commencing in January and completed this day."

The old theatre had opened in January, 1798; it was destroyed a little more than twenty-two years later (May, 1820). The question hovers in our restless minds as to why the same site was utilised for the new edifice; in our bustling times such a thing would be inconceivable; the company would have moved its home much farther up-town. The reader is asked to remember that in 1820 the population of New York was under 125,000; fashion still drew an aristocratic mantle about itself in the homes of its ancestors. The residence district of the city was geographically far below anything we can now dream of, let the historic imagination play as it will. Can we do better, in this connection, than reproduce from Valentine's Manual for 1921 part of a lecture by William Earl Dodge, devoted to his recollections of the New York of 1818?

"Most of the dwellings," says he, "were below Chambers on the North River, but on the East River there were many up as far as Market and Rutgers streets." Merchants and families of wealth "lived in the lower part of the town, in Greenwich below Chambers, and on the cross streets west of Broadway from the Park to the Battery. Many merchants in Pearl Street lived over their stores, and John, Fulton, Beekman, Gold and Cliff were filled with private residences. . . . The most fashionable residences were, perhaps, around the Battery and up Broadway and Greenwich to Cortlandt." Mr. Dodge himself, a few years later, started housekeeping in a new two-story attic house in Bleecker Street, between Broadway and the Bowery, for which he paid a yearly rental of $300. "The city was so compact that there were very few private carriages. I venture to say that there were not then twenty-five families that kept a two-horse carriage." And there were no "pleasant drives." The old Bloomingdale Road was "very dusty" in summer, as were the old Boston Road (the Bowery and Third Avenue) and the Albany Road (now upper Broadway). They were used "by gentlemen who lived in the summer at their country houses" either "along the East River" from Eighth Street to Hell Gate, or "along what were then Bloomingdale and Greenwich, say from what is now Fourth Street up to Eightieth Street."

And domestic habits? Another ruminating resident of later years, Charles H. Haswell (Reminiscences of an Octogenarian), devotes a chapter to life and manners in New York in 1816 and beyond. After enumerating such modern inventions as bath tubs, gas, Sunday concerts, organ-grinders, messenger boys, grapefruit, drop letter-boxes, railways, cabs, sewing-machines, type-writers, etc., which that far-off civilisation knew not, he proceeds to recall the city of his youth. The chief fuel was wood, coal being little in use; anthracite was "virtually unknown." "In severe weather the best . . . houses were much less comfortable than many stables of this day [1896]. Warming-pans for beds were all but a necessity for elderly persons, bedrooms being so cold that washing in the morning often could be done only after first breaking the ice in the pitcher. . . . The doors of domestic bedrooms were seldom locked at night . . . and the entrances to dwellings in . . . summer . . . were . . . sufficiently secured, in the day time, by the closing of the outer blind-door." Domestic servants had hard tasks bringing water and wood to rooms, carrying out refuse slops, attending to lamps, and polishing fenders and door-knobs to a nicety.

> . . . In the absence of club-houses, theatres, and other places of amusement, and of late dinners, the houses of New York were more strictly homes than at present. Evening visiting was general, and in the winter season quilting parties and entertainments with hickory nuts, apples, new cider and doughnuts, were the custom, occasionally varied by whiskey-punch. . . . Cards were much used. . . . The family tables were very simply supplied, and the hours of meals were regular; breakfast at eight, dinner, which very generally consisted of but one course, at from two to three, and supper at from six to seven o'clock. . . .

I hope the reader finds the delights of this dear old civilisation sufficient to excuse my lengthy citations. Both the pictures — that of Dodge and that of Haskell — were by main figures in the composition thereof, and were tinged, no doubt, with longing memory. In the very year of the opening of the new Park Theatre, Joseph Cowell came from England to assume a leading position in Price and Simpson's company of actors. His recollections (Thirty Years Passed Among the Players of England and America) are less kindly and decidedly early-British in tone, but they must be given as an offset to Haskell's; evidently to him New York in 1821 was beyond the pale of metropolitan possibilities:

> The pavement was horrible, and the sidewalks, partly brick and partly flagstones of all shapes, put together as nearly as their untrimmed forms would permit. *The Park,* which Scovill had spoken of with enthusiasm, I found to be about the size of Portman Square, but of a shape defying any geometrical term to convey the form of it . . . the little grass the cows and pigs allowed to remain was checkered o'er by the *short cuts* to the different streets in the neighbourhood. The exterior of the theatre was the most prison-like-looking place I had ever seen appropriated to such a purpose. It is not much better now; but then it was merely rough stone, but now it's rough cast, and can boast a cornice.

Cowell—it was the day of his arrival—went into the theatre, but was unceremoniously driven out by a workman. " I took the hint and direction and found myself in an alley knee deep with filth the whole width of the theatre. I continued my walk up Broadway, and as I went the houses diminished in size and number and in less than a mile I was in the country." Cowell attended the theatre in the evening, and " Fully satisfied that I had nothing to fear, judging by the way the portion of the performance I had witnessed that evening had been approved of, I set off in good spirits to my appointment at the foot of Wall-street. The night was very dark, not a lamp was to be seen, save a twinkle from a little light through the closed glass door of a solitary chemist's shop, in the whole distance; 'twas about eight o'clock, and every store was shut; nor did I meet more than thirty persons during my walk. Look at Broadway and Wall-street now! "

This, then, must be something like the town in which the new theatre began its career in 1821; I ask the London reader to compare it, not with the London of 1921, but with that of exactly a century earlier.

And what of the grand theatre that had arisen on the ruins of the old? The reader shall have a picture of it, with details of the workmanship, from the enthusiastic National Advocate of September 1, 1821; this account is supplemented by one of the first drawings as news ever given in a New York paper:

" The Theatre fronting the Park," says the Advocate, " is *eighty feet; fifty-five* in height to the top of the cornice, and *one hundred and sixty-five feet* deep . . . on Theatre alley, is a . . . wing, containing the green room, dressing rooms. . . . The entrance from the doors to the boxes is perfectly level; the doors, of which there are *five* to the boxes, *two* to the pit, and *one* to the gallery, all open *outward*. The vestibule, or ticket lobby is nine feet wide, and *forty-seven and a half feet* long." A spacious saloon or coffee room was on the second floor fronting the street, and a punch room on the third. " The form of the interior is that of the *Lyre,* measuring at the stage boxes 52½ feet. The stage at the drop curtain is 38 feet wide and 70 feet deep from the front, and forty feet to the ceiling." In each of the circles were fourteen boxes, " which are supported by *fifteen* small columns, 6 feet 6 inches in height. In the first tier they are of burnished gold; the upper pillars are bronzed with gold, caps and bases." The decorations are " in the Grecian style," with, in places on the panels, " boys with wreaths of flowers, supporting medallions of dramatic poets," etc. " The ceiling is a flat surface, painted in imitation of a cone, open to the sky. . . . The proscenium is composed of four doric columns without bases, 21½ feet high, painted in imitation of yellow marble. . . . The uniform color of the house is fawn, with light stone color. . . . The whole of the audience part . . . is lit with patent lamps. . . . The stage and machinery . . . was executed under the immediate direction of *Mr. George Concklin*

. . . *Mr. Hugh Reinagle* . . . finished the designs . . . There is an entire new set of scenery . . . by *Mr. Reinagle* and *Mr. John Evers* . . . The drop scene represents a rich damask crimson curtain drawn up by gold cords and tassels into festoons of drapery, a porch of Mosaic workmanship, with a bullustrade [*sic*] in the centre, and beyond the bullastrade [*sic*] is an equestrian statue of *Washington;* the background seen under the folds of the curtain is a distant prospect of . . . the Hudson River. On each side of the scene is an enriched vase on a pedestal partially obscured by the drapery thrown over them."

I must admit that this interior, as described verbally or graphically, seems to me utterly horrible. Instead of boasting, as did the Advocate, that the architects and artists and artisans had never seen a foreign theatre, I could wish that they had seen many before they inflicted on a provincial audience so gross a libel in the name of art. Cowell, who attended, as we saw, a performance of the first night of his stay in the city, thought the auditorium as ugly as it looks in Lansing's drawing.

The house he found "excessively dark; oil, of course, then was used, in common brass Liverpool lamps, ten or twelve of which were placed in a large sheet-iron hoop, painted green, hanging from the ceiling in the centre, and one, half the size, on each side of the stage." The decoration on the fronts of the boxes was "designed in the taste of an upholsterer, and executed without any taste at all; the seats were covered with green baize, and the back of the boxes with white-wash, and the iron columns which supported them covered with burnished gold!" The men, generally, "wore their hats," but the women tied their hats, by the ribbons "high up to the gold columns." For this picture of a playhouse I, personally, thank the actor.

The Opening Bills

The introductory programme began with a prize address by Charles Sprague of Boston; this was spoken by Simpson, who had not yet become wearisome to the critics. The address had been advertised for, as we saw, during the latter part of the preceding season. Sixty poets entered the competition for glory and the freedom of the theatre (for a resident of the city), or a gold medal to the value of fifty dollars (for a non-resident). Doubtless local genius was bitter when the committee of literary gentlemen awarded the palm to a stranger from a sister city. After the delivery of the effusion, the real business of the evening began, with Mrs. Inchbald's delightful Wives as They Were, and Maids as They Are:

Lord Priory	Mr. Barnes	Oliver	Mr. Reed
Sir W. Dorillon	Mr. Kilner	Bailiff	Mr. Anderson
Sir George Evelyn	Mr. Phillips	Servant	Mr. Nexsen
Nabson	Mr. Bancker	Lady Priory	Miss Johnson
Mr. Bronzely	Mr. Simpson	Lady Mary Raffle	Mrs. Battersby
Norberry	Mr. Woodhull	Miss Dorillon	Mrs. Barnes

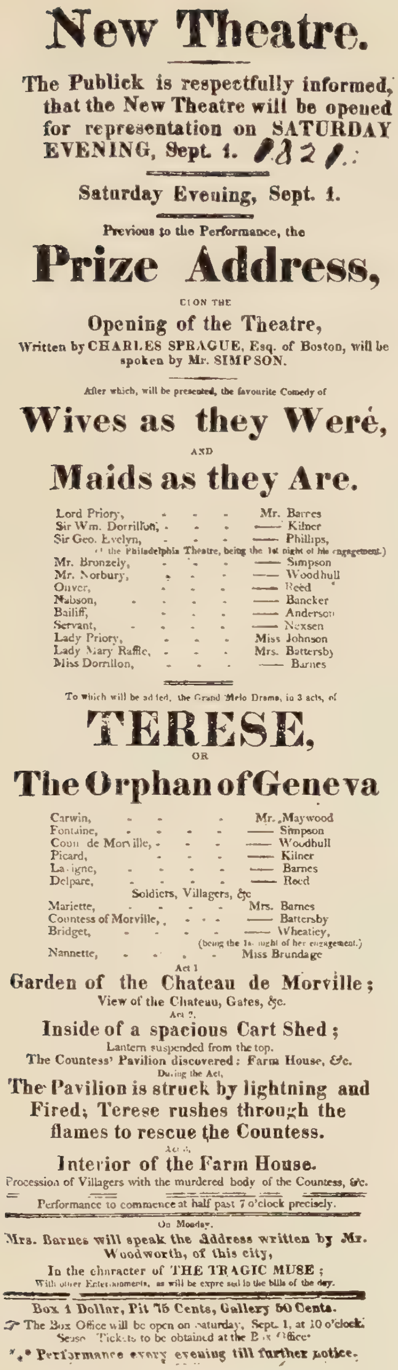
This was followed by the great success of the previous year, Payne's charming Thérèse:

Carwin	Mr. Maywood	Delparc	Mr. Reed
Fontaine	Mr. Simpson	Mariette	Mrs. Barnes
Morville	Mr. Woodhull	Countess	Mrs. Battersby
Picard	Mr. Kilner	Nannette	Miss Brundage
Lavigne	Mr. Barnes	Bridget	Mrs. Wheatley

The casts show that few changes had occurred in the company. Mrs. Baldwin, Spiller and Moreland were missed. Mrs. Baldwin's place was to be physically more than filled by the ample Mrs. Barrett, tragedy-queen of long ago; in artistic merit her position remained vacant until Mrs. Wheatley was allowed to fill it. Mrs. Wheatley as an American had a long, uphill fight in this English theatre in America. We note her name in a small part in the cast of Thérèse. She also played Lady Worrett, in Man and Wife, on September 3rd. Aaron J. Phillips "of the Philadelphia Theatre" had not ignited the North River in 1815, and now served merely as a farthing candle to the general brilliancy of the opening night in 1821. He played Lord Austencourt, in Man and Wife, on the second night — Monday, September 3rd — and on that occasion the useful Pritchard reappeared as Cornelius O'Dedimus. On the same evening Mrs. Barnes began the proceedings by speaking — in the character of the Tragic Muse — another prize poem, this time by a New Yorker, Samuel Woodworth, whose The Old Oaken Bucket was indeed dear to the hearts of our childhood. Other players on the second night were Miss Alphonse in the character of Adelbert, in The Warlock of the Glen, and Miss Jones, daughter of the lamented Mrs. Jones of 1806, and sister, therefore, to Mrs. Simpson. She will be found later in the chronicle as Mrs. Bancker. On September 3rd she was Tiffany, in Man and Wife, and Marian, in The Warlock of the Glen. The reader hardly cares what part was played by the almost vanishing Went. On later evenings the serviceable Wheatley filled very minor gaps in the programme.

The management during September and very early October relied chiefly on the company and, generally, on plays tried and true. I wish I could "eternise" all those fine old bills with their attractive casts! Suffice it to say that Mother Barrett came first as a very bad Mrs. Malaprop on September 4th, and played Matilda in The Curfew on September 6th. Mrs. Battersby, however, was chiefly relied on for "heavy" business, and Mrs. Barnes, of course, sufficed in lighter heroines, grave or gay. Miss Johnson retained her hold on public affection. The trio — Simpson, Woodhull, Pritchard — filled leading parts in any kind of play; Maywood was the best tragic or "heavy" actor in the forces. Kilner was greatly admired in old men, and Barnes was deemed the funniest of comic actors.

I really hate to pass over the bills of the first week, but must hasten



New Theatre.

The Publick is respectfully informed, that the New Theatre will be opened for representation on SATURDAY EVENING, Sept. 1. 1821.

Saturday Evening, Sept. 1.

Previous to the Performance, the

Prize Address,

UPON THE

Opening of the Theatre,

Written by CHARLES SPRAGUE, Esq. of Boston, will be spoken by Mr. SIMPSON.

After which, will be presented, the favourite Comedy of

Wives as they Weré,

AND

Maids as they Are.

Lord Priory, - - -	Mr. Barres
Sir Wm. Dorrillon, - - -	—— Kilner
Sir Geo. Evelyn, - - -	—— Phillips, (Of the Philadelphia Theatre, being the 1st night of his engagement.)
Mr. Bronzely, - - -	—— Simpson
Mr. Norbury, - - -	—— Woodhull
Oliver, - - -	—— Reed
Nabson, - - - -	—— Bancker
Bailiff, - - -	—— Anderson
Servant, - - - -	—— Nexsen
Lady Priory, - - -	Miss Johnson
Lady Mary Raffle, - - -	Mrs. Battersby
Miss Dorrillon, - - -	—— Barnes

To which will be added, the Grand Melo Drame, in 3 acts, of

TERESE,

OR

The Orphan of Geneva

Carwin, - - -	Mr. Maywood
Fontaine, - - - -	—— Simpson
Count de Morville, - - -	—— Woodhull
Picard, - - -	—— Kilner
Lavigne, - - - -	—— Barnes
Delpare, - - - -	—— Reed
Soldiers, Villagers, &c	
Mariette, - - - -	Mrs. Barnes
Countess of Morville, - - -	—— Battersby
Bridget, - - - -	—— Wheatley, (being the 1st night of her engagement.)
Nannette, - - - -	Miss Brundage

Act 1

Garden of the Chateau de Morville;

View of the Chateau, Gates, &c.

Act 2.

Inside of a spacious Cart Shed;

Lantern suspended from the top.

The Countess' Pavilion discovered: Farm House, &c.

During the Act,

The Pavilion is struck by lightning and Fired; Terese rushes through the flames to rescue the Countess.

Act 3.

Interior of the Farm House.

Procession of Villagers with the murdered body of the Countess, &c.

Performance to commence at half past 7 o'clock precisely.

On Monday.

Mrs. Barnes will speak the Address written by Mr. Woodworth, of this city,

In the character of THE TRAGIC MUSE;

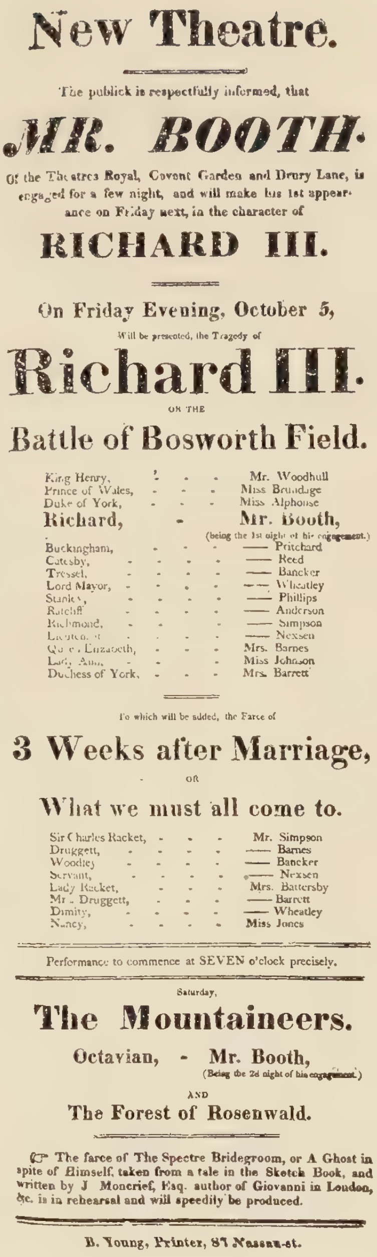
With other Entertainments, as will be expressed in the bills of the day.

Box 1 Dollar, Pit 75 Cents, Gallery 50 Cents.

☞ The Box Office will be open on Saturday, Sept. 1, at 10 o'clock.
Season Tickets to be obtained at the Box Office.

⁂ **Performance every evening till further notice.**

FIRST PERFORMANCE, NEW
PARK THEATRE, 1821



New Theatre.

The publick is respectfully informed, that

MR. BOOTH.

Of the Theatres Royal, Covent Garden and Drury Lane, is engaged for a few nights, and will make his 1st appearance on Friday next, in the character of

RICHARD III.

On Friday Evening, October 5,

Will be presented, the Tragedy of

Richard III.

OR THE

Battle of Bosworth Field.

King Henry, - - -	Mr. Woodhull
Prince of Wales, - - -	Miss Brundage
Duke of York, - - -	Miss Alphonse
Richard, -	**Mr. Booth,** (being the 1st night of his engagement.)
Buckingham, - - -	—— Pritchard
Catesby, - - - -	—— Reed
Tressel, - - - -	—— Bancker
Lord Mayor, - - - -	—— Wheatley
Stanley, - - - -	—— Phillips
Ratcliff - - - -	—— Anderson
Richmond, - - -	—— Simpson
Lieutenant - - - -	—— Nexsen
Queen Elizabeth, - - -	Mrs. Barnes
Lady Anne, - - -	Miss Johnson
Duchess of York, - - -	Mrs. Barrett

To which will be added, the Farce of

3 Weeks after Marriage,

OR

What we must all come to.

Sir Charles Racket, - - -	Mr. Simpson
Druggett, - - - -	—— Barnes
Woodley - - - -	—— Bancker
Servant, - - - -	—— Nexsen
Lady Racket, - - -	Mrs. Battersby
Mrs. Druggett, - - -	—— Barrett
Dimity, - - - -	—— Wheatley
Nancy, - - - -	Miss Jones

Performance to commence at SEVEN o'clock precisely.

Saturday,

The Mountaineers.

Octavian, - Mr. Booth,
(Being the 2d night of his engagement.)

AND

The Forest of Rosenwald.

☞ **The farce of The Spectre Bridegroom, or A Ghost in spite of Himself, taken from a tale in the Sketch Book, and written by J. Moncrief, Esq. author of Giovanni in London, &c. is in rehearsal and will speedily be produced.**

B. Young, Printer, 87 Nassau-st.

FIRST APPEARANCE IN NEW
YORK OF J. B. BOOTH, 1821

From the Boston Public Library

to the novelties. On September 10th, Banim's long-admired Damon and Pythias was introduced, its first cast being:

Dionysius	Mr. Pritchard	Procles	Mr. Bancker
Damon	Mr. Maywood	Lucullus	Mr. Phillips
Pythias	Mr. Simpson	Calanthe	Mrs. Barnes
Philistius	Mr. Woodhull	Hermion	Mrs. Battersby
Damocles	Mr. Wheatley	Arria	Mrs. Wheatley
Nicias	Mr. Reed	Damon's child	Miss Alphonse

On September 17th Maywood appeared as Rob Roy, with Mrs. Holman as Diana Vernon, the first night of her engagement. Thereafter, for a season or two, she was one of the most popular members of the company, and indeed was regarded in 1821 as almost the best woman singer New York had heard. By the end of the period we are discussing, her glory had withered, in comparison with Signorina Garcia and others, who successively entranced the musical in the city.

Kilner had a benefit on September 24th, when Maywood acted Virginius; Kilner himself played Sicinius. He was announced on the 25th (for the last night of his engagement) as Dirck Hatteraick, in Guy Mannering; but the bill of the night in the Boston Public Library has *Hunt* written in opposite the name of the part. Kilner for several years thereafter was chiefly identified with Boston theatricals — to the loss of New York. The programme for that evening announces the part of Henry Bertram " by a Gentleman, being his first appearance on any stage." This was Peter Richings (in those days usually printed Ritchings), who had fled from England to America, to taste the delights of acting; this journey he took in order to spare the susceptibilities of his family, whose pride rebelled at the thought of their scion's attaching himself to so unworthy a profession. It will be long before Peter Richings leaves our pages; he was a part of the history of the New York stage for many years to come. In 1821–22, he figured prominently in musical plays; but after the appearance of Pearman and Horn, New York discovered that his vocal equipment was inadequate.

Marino Faliero

Byron's poetic drama, Marino Faliero, adapted to the stage by the useful John Agg, made its way into the Park repertoire on September 26th:

Marino Faliero	Mr. Maywood	Bertram	Mr. Bancker
Bertuccio	Mr. Simpson	Vincenzo	Mr. Nexsen
Leoni	Mr. Phillips	Baptista	Mr. Wheatley
Beniuto	Mr. Reed	Pietro	Mr. Went
Michael Steno	Mr. Woodhull	Angiolina	Mrs. Barnes
Israel Bertuccio	Mr. Pritchard	Marianna	Mrs. Wheatley
Calendaro	Mr. Anderson		

It was performed for the fourth time on October 9th.

No other event of importance occurred before October 5th, unless the revival of Morton's The Slave on October 3rd be accounted such. In this "the gentleman who made his 1st appearance in Guy Mannering (being his 2d appearance on any stage)" played Malcolm; why not call him Richings, and be done with it? Maywood was Gambia, Simpson Matthew Sharpset, Pritchard Sam Sharpset, Woodhull Colonel Lindenberg, Mrs. Battersby Mrs. Lindenberg, Miss Jones Stella Clifton, Mrs. Barrett Miss Van Frump, and Mrs. Holman Zelinda. Much singing was contributed by Richings and Mrs. Holman. No other event of great importance, at least; but we must not overlook the first hearing in New York of the farce, The Grand Tour, or, Stopt at Rochester, in which appeared (October 4th) Simpson as Seabright, Pritchard as Jacky Gimcrack, Woodhull as Blushington, Barnes as Violet, and Mrs. Barrett as Laura Venture; minor parts fell to Bancker, Phillips, Wheatley, Went, Nexsen, Miss Jones and Miss Brundage.

Scenery in the New House

Before celebrating the historic date of October 5th, let us look back on the scenic delights of the first five weeks of the new theatre. The National Advocate of September 1st, stressed "the entire new set of scenery," by Reinagle, Evers, &c. The reader may judge of some effects by consulting the file of playbills for this season in the Boston Public Library, a file from which I have derived all the casts, etc., of 1821–22. For Guy Mannering, on September 25th, I cull the most interesting. Act II, Scene I, represents Miss Mannering's "Bodour"; Venetian windows opening on a balcony, "with steps to the Lake beneath. The apartment is decorated with Indian Curiosities, Horns, Skins of Tygers, etc. *Moonlight*." Scene 3 of the same act calls for "a Romantic Part of the Forest—Gipsy Encampment. Gipsy men and women occupied in cooking, and other employment." Scene 5 is "a Pass in the Highlands of Scotland. Cliffs rugged and broken — a Smuggler's Lugger lying in the Distance." Soon thereafter comes a "Sea Shore. Castle of Ellangowan in the Distance." Best of all is "a Cavern near the Castle of Derncleugh; a broken and lofty entrance at the summit of the stage, from which descends a rugged path, another dark and narrow passage," etc.

These sets are interesting in a very old-fashioned way, and may have been put together from the new stock for countless melodramas. Marino Faliero purported, on the bill at least, to have, in Act II, "The Space between the Canal and the Church of San Giovanna [*sic*]; an Equestrian statue. . . a Gondola . . . in the Canal, at a distance. Moonbeams thrown on the Statue, the Spires and Bridges of Venice, and the Waters." The second scene of Act V comprised the Procession of the Doge to Execution. In the last scene, we had "the Arsenal and a Bridge under which the Shipping and Adriatic are seen. The Conspirators rush into one of the Towers, and on the entrance of the Guards, Fire the Arsenal, which Blows up, with a Tremendous Explosion; and the Tower and Bridge are shattered to pieces. The Red Flame arising from the conflagration is reflected upon the surrounding Scenery, Gallies, etc."

All this scenic display sounds astonishing; but here again comes Cowell to throw cold water on our enthusiasm. The music of the house starts him going:

> Gillingham was the leader. . . . This efficient conductor, with six or eight other *professors,* formed a very wretched orchestra, but then even so many, and of such a quality, could only be obtained at a very high price; they never came to rehearsal but on very particular occasions, and even then they were paid extra, and all the music in the performance was gone through, one piece after another, and an hour selected the least likely to interfere with their teaching, or other out-door avocations. . . . Robbins was the principal artist, and also played the double bass; *he* always came to rehearsal, for he'd do anything rather than paint. H. Reinagle, Evers, and H. Isherwood, an apprentice to Robbins, completed this department, and between them they would perpetrate two scenes in a month. By a law, of their own making, I suppose, they only made believe to work from ten o'clock in the morning till four in the afternoon.

Is not this man Cowell a kill-joy and a nuisance? See how he makes us doubt all we have read of the glories of the Park! And, now that I have started with him, I may say he makes us question glowing eulogies of actors as well, eulogies penned in after days, when to fond memory's lure figures came back something larger than human. These things he says about performers concerning whom the records are exceeding scant: "Out of the members I have named at the Park, all were English," except Reed, Woodhull, Phillips, Bancker and Nixon [Nexsen]. "Woodhull had considerable talent, though he contented himself" with imitating Pritchard . . . "a stranger could scarcely tell the difference." "Phillips was an uncle to [M. M.] Noah . . . and through his influence . . . he was engaged to play walking gentleman . . . if a profile of his person had been *taken in black,* you couldn't have told the difference between it and the shadow of a boy's top with two pegs. . . . Poor Bancker didn't live long enough to 'come to judgment'; and Nixon delivered messages then, and was still explaining that 'the carriage waits' when I last saw him. All the females worth speaking of were English," except Mrs. Wheatley, "a much better actress, in my opinion, than all of them put together." Mrs. Barrett was "a very ladylike creature, excessively tall," and poor in old women's parts. Cowell felt that if Mrs. Wheatley had commenced her career in London, she would have established herself far more readily in her native land—the old story, heard a hundred years later, especially among opera singers.

Junius Brutus Booth

And now it is the evening of October 5th; the preliminary offerings of the season have been tested and lodged to the rearward of memory, and we are at liberty to attend the first performance in New York of the little giant, Booth. The first performance in New York; Booth had played in Richmond on July 13th as Richard III, and carried through a successful engagement there before appearing at the Park. Doubtless most of the audience were familiar with his previous record in London—his successful re-entrance at Covent Garden in 1817, the losing struggle for supremacy with that greater little giant, Kean, at Drury Lane, the riots at Covent Garden, following the breaking of his contract at Drury Lane, and the ensuing steady engagement at Covent Garden with the inevitable falling into second place behind Kean. Kean's appearance in New York in the season just preceding also probably fanned curiosity in the same town to see the rival about whom so much had been heard.

He made his bow, as Kean and Cooke had done, in Richard III. Of the actors who supported Cooke, at his début, only Simpson remained; he played Richmond, as he had done for Cooke and also for Kean. Woodhull had enacted Buckingham at Kean's début, but with Booth, he resigned the part to Pritchard, and became King Henry, *vice* Kilner, of the Kean cast. Mrs. Barnes and Miss Johnson had again their old characters, but Mrs. Barrett replaced Mrs. Baldwin as the Duchess of York. Spiller and Moreland, who, with Kean, had played the Lord Mayor and Catesby, were no longer with the company. After one year, then, it will be seen, a greatly changed army appeared on Bosworth Field.

What did his first audiences think of Booth? We need go no farther than the files of contemporary newspapers, to find out. A review on October 8th in the National Advocate gives an admirable picture of the actor's performance, and ends by recognising, if it does not successfully combat, the oft-repeated charge against Booth's acting, of servile imitation of Kean. The criticism seems to me excellent for our purposes:

> *To the Editor of the National Advocate*
>
> THE DRAMA.
>
> SIR—On Friday evening I witnessed the first appearance of *Mr. Booth*, in the New-York Theatre, in the arduous character of *Richard the Third;* and it appeared to me that he fully justified the high character previously given him in the southern papers. In person, Mr. Booth is slender, and below the middle size; youthful in appearance and rather handsome than otherwise. His countenance is open and expressive; his

eye of that peculiar cast which is well adapted to display the workings of a distorted mind; his voice pleasing and capable of great modulation, though, from his evidently labouring under indisposition, the extent of its powers could not be accurately ascertained at a first exhibition.

In the conception of the character of the crooked back tyrant, Mr. Booth seems to be perfect. He exhibited none of those stage tricks, which many, who undertake the part, substitute for their lack of judgment. From his first entrance in which he delivered the soliloquy, "Now is the winter of our discontent," to the moment he expired, there was nothing to be recognised but the ambitious, tyrannical, hypocritical and daring Richard. Whether in the scene with King Henry, whom he treacherously murders; in that where he successfully woos lady Ann against all rules of human probability; in his interview with the Mayor and citizens; during the horrors of the tent scene; or on the field of Bosworth; in these, and as appeared to me, in every other part, his conception was accurately and emphatically expressed. He was particularly happy in giving to the tent scene an interest of inexpressible horror, and of embodying in his countenance, the climax, as it were, of terror and despair; of one firmly persuaded that he was already in the clutches of the prince of the damned. The burst of applause which proceeded from all parts of the house, even long before the actor had closed this finished scene, sufficiently demonstrates the pre-eminent extent of his powers.

It was evident throughout, that Mr. Booth was reserving himself for the last act. In his present state of health this was prudent. Nor were the audience disappointed; for when "*Morton is fled to Richmond,*" sounded in his ears through the mouth of Catesby, all his seeming tameness vanished; the soul of the warrior was roused; his eyes flashed fire; "a thousand hearts were great within his bosom;" and he rushed upon the foe like a lion, animating his followers with a voice of thunder. It is impossible to do justice to the closing scene. The desperate valor, the haggard look, the madning thrusts, the rage and fury with which he rushed upon Richmond, whom he attempted to bring to the ground, after receiving his deadly wound; and finally, the Satanic smile which played upon his lips when in the last agonies of death, must be witnessed to be felt and understood. The effect produced was such as to exact loud and continued applause from a numerous and respectable audience; indicative of the high opinion which they entertained of the talents of this eminent performer.

It is impossible not to admit the justness of the remark, that there exists a strong resemblance between the acting of Mr. Kean and Mr. Booth. In their persons and cast of features, there is a striking likeness, and being both men of talent, it was natural to expect, from their conformity, considerable similarity in performing the same parts. But this will not warrant the charge which I have heard made, that the latter is a *mere copy* of the former. Independent of there being many points in the acting of Mr. Booth, extremely different from that of Mr. Kean; such as in the tent scene, and in the contest with Richmond; it consists with the

> knowledge of many persons in this country, that Mr. Booth had acquired considerable celebrity in the parts which he now fills, before he witnessed the performance of Mr. Kean. Before Mr. B. was engaged in London, he acted at Brussels, where I had the pleasure of seeing him. I was afterwards present when he appeared in Drury Lane and Covent Garden; and now that I have seen him on the New-York stage, he appears to me to have the same conception of the character of Richard which he always had, though greatly improved as an actor since I first saw him perform.
>
> THESPIS.

The author of this review cleverly slides over a fact that was stressed more and more in Booth's early American career; his walking through the level parts of a play, and reserving himself for the more impassioned scenes. This was cited also as a fault of Kean. The estimate of Thespis is regarded as too high by the editor of the National Advocate, who, in fact, follows Thespis in the issue of October 8th, by a cooling draught regarding Booth's Octavian, played on his second night (October 6th). "The character . . . is not calculated to make a favorable impression. . . . We are, therefore, unwilling to express a final judgment on the merits of Mr. Booth; but this we must, in justice, say, that the panegyric of the Richmond critics is far too warm. . . . Yet it is no mean compliment to say, that Mr. Booth is of considerable promise. . . . There was nothing of a servile imitation of Kean . . . though occasionally we had a striking fac-simile of that great performer. It is impossible to avoid imitation; the language and situation require a similitude in acting: Kean copied others; others copy Kean."

The fame of Booth has endured beyond that of most players connected with the American stage. Here, therefore, at the threshold of his New York life, I must give one other summary of his powers, this time from the American of October 16th, and decidedly carping, if not condemnatory. It will show how many dragon-jaws an actor had to evade in 1821.

The lengthy article is signed Crito, and Crito regards Booth as "a histrionic plagiary — a close copy of Mr. Kean in all his errors, and as many of his excellencies as are within his reach. . . . In person . . . I may call Mr. Booth the *shadow*, and, in voice, the *echo* of Mr. Kean. . . . But he wants Mr. Kean's fire, and his energy, and his grace . . . Mr. Booth's Richard has none of the stern boldness, the ambitious daring, the restless villany . . . of the tyrant of Shakespeare." Crito strongly attacks the scene with Lady Anne and that with the Lord Mayor and Buckingham. "Indeed errors of emphasis and of pronunciation were of such common occurrence, that to enumerate them all would be to refer to nine out of ten of all the sentences he delivered. In the tent scene, the actor *shook* prodigiously, and when he found his *ague* was effective, he increased and prolonged it to admiration. . . . The battle scene was, as usual, full of acting and fury; and after Richard had received his death wound, Mr. Booth seemed disposed to treat us with a pugilistic feast, and, as he had not slain his antagonist with his sword, to pummel him out of existence."

I may say that, on Booth's return to this country in 1823, New York criticism in general pursued more the Crito way than the Thespis way. There was undoubtedly something tame in the actor's level scenes, and a whipped-up sensationalism in the more stormy. I ask the reader to discard his books, written long after the event, in which Booth is lauded as a dramatic giant, and follow me through the paths of contemporary criticism for some years to come.

He played The Mountaineers on October 6th; the inevitable Brutus (of Payne) followed on October 8th. On the 10th he essayed King Lear, and repeated Richard III on the 12th. For his benefit on the 15th, he enacted Hamlet, and exhibited remarkable versatility by ending the bill as Jerry Sneak, in The Mayor of Garratt, to, says Ireland, a net gain of upwards of $1200. He passed from New York to Baltimore, opening there on November 2nd to a house of $383, and falling to $194 on his fifth night. His benefit brought $525; all this, according to Wood. Shall we hear Wood on Booth? "The violent enthusiasm of a part of the audience on his first night, led," says his manager, "to great expectation of future success, but it was never realized. This excellent actor suffered the misfortune to be overvalued by some persons, and undervalued by others. He was seldom justly appreciated. An attempt to elevate him above Kean, and to claim for him the *originality* of a peculiar style of acting practised by both, could not fail to create a prejudice against him, and he suffered from it afterwards in every part of the Union. . . . In conclusion, I must say that with all his follies and attempts at singularity, this really fine actor was an object of interest to all who can appreciate genius and study."

Booth reached Boston in May, 1822, and, according to Clapp, enjoyed there a most successful season; I cannot help wondering if Bostonians applauded Booth so highly in order to make the naughty child, Kean, sorry for the way in which he had treated the important municipality nearly a year before. The interesting thing is that Booth was not engaged for a return visit at the Park Theatre; this seems to me to signify lack of financial support during his short season just passed in review. Indeed his entire first tour of the country must have been of little financial importance, since he delayed his return for two seasons.

On October 11th, the managers brought out a farce long popular, — The Spectre Bridegroom, founded by Moncrieff on a tale in Irving's The Sketch Book. The part of Dickery (or Diggory), for many years a favourite with low comedians, was enacted, of course, by Barnes; Woodhull was Nicodemus, Reed Squire Aldwinkle, Miss Jones Georgina, and Miss Johnson Lavinia. This does not strike me as a hilarious aggregation. Before long we shall find better casts of the farce.

Return of Philipps

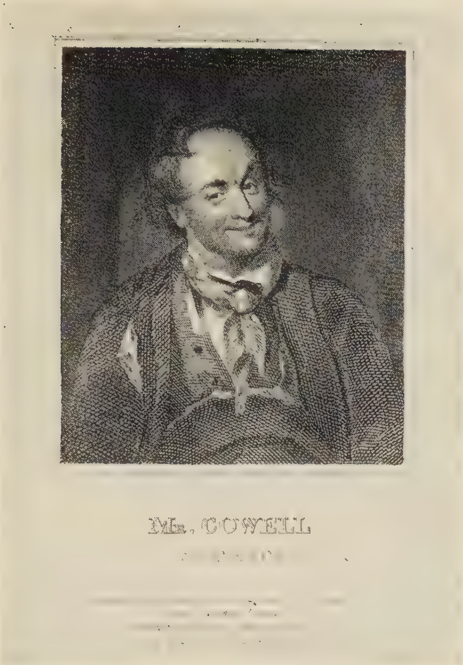
If Booth failed to re-appear, T. Philipps the great vocalist came back several times this season. His first performance in three years (October 17th) was as the inevitable Count Belino, with Mrs. Holman as Rosalvina.

Philipps next appeared as Young Meadows (October 19th) and as the Seraskier (October 22nd) in The Siege of Belgrade; I wish I could have heard him sing, in the latter, the Venetian Canzonette, My Heart with Love is Beating, and especially the well-worn serenade, Lilla, Come down to Me. Mrs. Holman, as Lilla, might have charmed me with her singing of Domestic Peace, my Heart's Desire. The two popular singers united Lionel and Clarissa on October 24th, and blended their voices in the Bird Duet in The Cabinet on October 26th. The Devil's Bridge was repeated on the 29th, and on the 31st Philipps sang Patrick in The Poor Soldier and Don Sylvio in Brother and Sister, Mrs. Holman supporting him in both operas. For his benefit on November 5th, Philipps enacted Lord Aimworth, in The Maid of the Mill, and Don Sylvio. In the former he entranced with three immensely popular ditties: Love's Young Dream, Eveleen's Bower, and Robin Adair. And so Philipps departed for a while, leaving the company with its new successes, Damon and Pythias and The Spectre Bridegroom, both several times repeated, and with revivals of The Wandering Boys, Alfonso, King of Castile, The Falls of Clyde, The Apostate, and other since forgotten worthies.

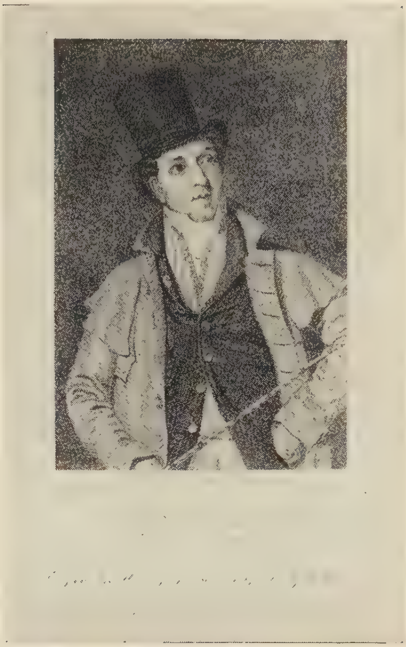
Cowell and Kent

I must recur to earlier, important happenings. Perhaps the production, on October 25th, of Wine Works Wonders, or, the Way to Win Him, will seem to the reader to warrant consideration, when I assure him that the novelty was an adaptation of Farquhar's The Inconstant. Barnes was Old Mirabel, Simpson of course being Young Mirabel. Pritchard must have been a gloomy Duretete, and Mrs. Battersby a preposterous Bisarre. The only hope I have left was in the Oriana of Miss Johnson.

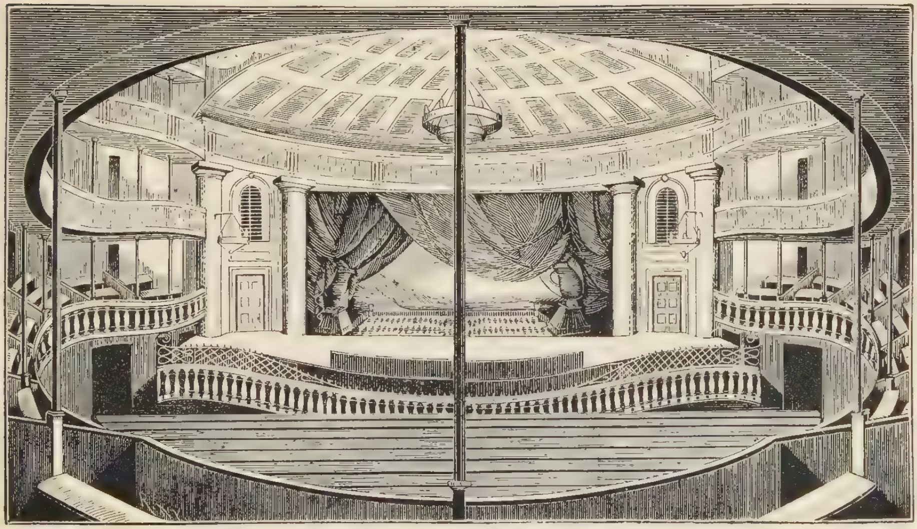
But pleasanter experiences await us. On October 30th, Joseph Cowell made his début, enacting L'Eclair, in The Foundling of the Forest, with reasonable success, and Crack, in The Turnpike Gate, with triumphant acclaim. From that time forward, Crack remained in the sole possession of Cowell. The new actor was engaged to make up for the loss of Hilson and Spiller, and, as he himself intimates, to nibble away the popularity of Barnes; in any case, he was an immense favourite during his two seasons at



JOSEPH COWELL IN
THE TURNPIKE GATE



CHARLES MATHEWS AS
GOLDFINCH



INTERIOR OF THE PARK THEATRE, 1821

the Park. The American of November 1st tells us of the actor's first performance:

> *Theatrical.*—Mr. Cowell, of the Theatre Royal, Drury Lane, made his first appearance on Tuesday evening. He was well received, made a greater impression, and was more applauded than any actor in his *line* ever was at a debut in the New York Theatre.
>
> His "Crack" in the "Turnpike Gate" was inimitable and irresistible; his songs were well sung and encored, and the audience all agreed "he would do":—he was the very man the stage wanted to fill up the vacancy left by our old friend *Hilson.* Mr. Cowell has completely succeeded, having every requisite for his line; he must become a favourite. . . . The reception and success of Mr. Cowell must have been very gratifying to the managers, and especially to Mr. Price, to whose judgment and liberality we are indebted for the valuable acquisition the stage has just acquired.

The second aspirant for favour never took so high a place. Mr. Kent, also of "the Theatre Royal, Drury Lane," appeared on November 1st as Sir Anthony Absolute, to the Acres of Cowell. They shared the larger type which differentiated their stardom from the remaining members of the cast. Alas! in a very few years Kent wasn't even advertised in the daily prints, but sank back into the useful group who could be depended on not to shine, but to get comfortably through a given part. He tried at first the line of character we of later years associate with John Gilbert; in the end he played what he might. On the night of the performance of The Rivals, Cowell repeated The Turnpike Gate as an after-piece; there is no telling how often he gave this during the season.

With the advent of these two from Drury Lane, the repertoire became more diversified. Wild Oats on November 8th enlisted Kent as Sir George Thunder, Simpson as Rover, Barnes as Ephraim Smooth, Cowell as Sim, and Miss Johnson as Lady Amaranth — a good cast, so far; but I refrain from mentioning the others. The bill ended with The Prisoner at Large, Cowell as Muns, and Barnes as Old Dowdle. On November 10th, The Road to Ruin gave an opportunity to Kent as Dornton and Cowell as Goldfinch; Mrs. Barrett must have been a heavy widow, and Miss Johnson a delightful Sophia. Finally, on November 13th, the Sir Peter Teazle of Barnes was matched with the Sir Oliver of Kent, the Joseph of Maywood, the Charles of Simpson, and the Lady Teazle of Miss Julia Drake — her first appearance in New York. I regret to say that she did not figure largely in subsequent proceedings. Her chief claim to our gratitude is in being the mother of Julia Dean Hayne, the distinguished and popular actress of years far in the future. Meanwhile, the managers might look back with some degree of satisfaction to results already achieved in 1821–22, and contemplate the promising plans they had formulated for the remaining months.

T. Philipps, Wallack, Cooper

With only one theatre of social importance, stars were not necessarily engrossing factors in 1821-22; the company had often a week or more to itself, a period of hectic activity, usually, in production of novelties. Nevertheless stars shone frequently. Philipps was re-engaged, and opened in The Devil's Bridge, on November 14th; on the 16th he appeared as Henry Bertram for the first time in America. Then the treacherous climate laid him low; he could not sing Almaviva, on the 19th. That feat he was forced to defer till the 22nd, when Cowell was Figaro, Kent Fiorello, and Mrs. Holman Rosina, in Bishop's adaptation of The Barber of Seville. The weather was too much for the popular singer, and he did not appear again for several weeks.

The additions to the repertoire, this season, in English and American novelties, in ballets, operas, revivals, etc., numbered exactly forty. When it is remembered that the company must keep up in the regular list, the bill changing nightly, with two or sometimes three offerings, we can see how much rest the actors enjoyed. The task was appalling for them, and, I doubt not, for the prompter! On November 15th they attempted for the first (and almost last) time, a petit opera, Love's Dream, with Pritchard as Henry Morton, Simpson as Frederick Easy, Cowell as Simon, Mrs. Barnes as Cecilia Dormer, and Miss Jones as Maria. The Virgin of the Sun was a popular revival at this time; as a spectacle it won favour.

The next star of the season was soon to meet with fate more serious than Philipps's. This was the talented J. W. Wallack, who on November 20th began as Hamlet, with the now popular Cowell as Grave-digger. Thenceforward Wallack played (November 21st) his most popular part, Rolla, to the Cora of Mrs. Barnes, the Elvira of Mrs. Battersby, the Pizarro of Pritchard, the Orozimbo of Maywood, and the Alonzo of Simpson; Macbeth (November 23rd), to the Lady Macbeth of Mrs. Barnes; Richard III (November 24th), and Romeo (November 27th), to the Juliet of Miss Chamberlain, from the East London Theatre — her first appearance. This was unfortunately Wallack's last acting here for months. He broke a leg on a journey to Philadelphia, and lay helpless during a season from which he must have planned profit and reputation. With the loss of two such props as Philipps and Wallack, the managers must have despaired. And Booth, one suspects, had failed.

The list of novelties had, during Wallack's engagement, been augmented by something important in the history of American drama — M. M. Noah's patriotic play of Marion, or, the Hero of Lake George. We shall find the managers of this English theatre in America producing at least nine American works of greater or less note and length, in the season now reviewing. Usually these pieces fell on some night of national joy, and, in consonance with this scheme, Noah's play was first staged on Evacuation Day, 1821, with the additional glory of customary transparencies and illuminations. Something of the hardship of the author may be gathered from the clever dedication of the printed play to William Coleman — one editor to another. Noah dedicates it to the editor of the Evening Post as "the only critic of pretensions who abused it without having seen it." I wish I had space to reproduce the entire acrid correspondence, so typical of its time. The cast of this important native work — as published in Murden's edition — must be given:

Marion	Mr. Simpson
Colonel Conway	Mr. Maywood
Beverly	Mr. Woodhull
Caleb	Mr. Pritchard
Nicholas	Mr. Barnes
Lieutenant Stanton	Mr. Bancker
Aid-de-camp	Mr. Phillips
Jailor	Mr. Nexsen
Officer	Mr. Wheatley
Mrs. Fitzhenry	Mrs. Battersby
Emma	Mrs. Barnes
Catharine	Mrs. Barrett
Betty	Miss Jones

The play is — granting the time of its writing — comparatively simple; all of Noah's pieces lean that way. I cannot tell here the story of Marion and his wife, Emma, with their dreadful persecution and hairbreadth escapes from the British Colonel Conway. The last two scenes are really gripping in suspense and melodramatic danger; Noah shows ample knowledge of stage effect derived from two decades of blood and thunder. The play was not acted frequently this first year, but it was one of the best pieces of its kind; it would make an admirable motion picture.

But here comes the ever-ready Cooper, on November 29th, in his serviceable Macbeth. Cowell was one of the witches, and says, "Cooper succeeded Phillips, then the theatrical god of America; and he behaved like a most disagreeable one to all mortals beneath him. . . . I couldn't but admire the man's splendid talent. . . . but I looked upon him as a brute notwithstanding; and he never spoke to me, nor I to him." Cooper played but a few nights, enacting Virginius (twice), Beverley, Leon, and Mirandola (for the first time). He assumed Maywood's part in the Barry Cornwall play for his last night (December 4th). Of course Mrs. Barnes played the opposite leads in all cases. For his benefit, on the 6th of December, Cooper appeared as Virginius, and as Colonel Tamper, in The Deuce is in Him.

The next novelty was very fortunate — The Miller's Maid, the long popular play by John Savil Faucit, first seen here on December 7th, with new scenery, music, etc., and with a cast including Maywood as the Miller, Kent (who could sing) as Giles, Simpson as George, Cowell as Matty Marvellous (in which part he was very successful), Woodhull as Old Granger, Bancker as the Game Keeper, Nexsen as James, Mrs. Barnes as Phebe, and Mrs. Barrett as the Dame. The audience, during the performance, had the exquisite dramatic pleasure of seeing portrayed " a water mill, with a barge coming to the mill; flour lowered into it; rustic bridge", etc., — things that would hardly attract the eye in real life, but which on the stage are regarded as great assistants to art.

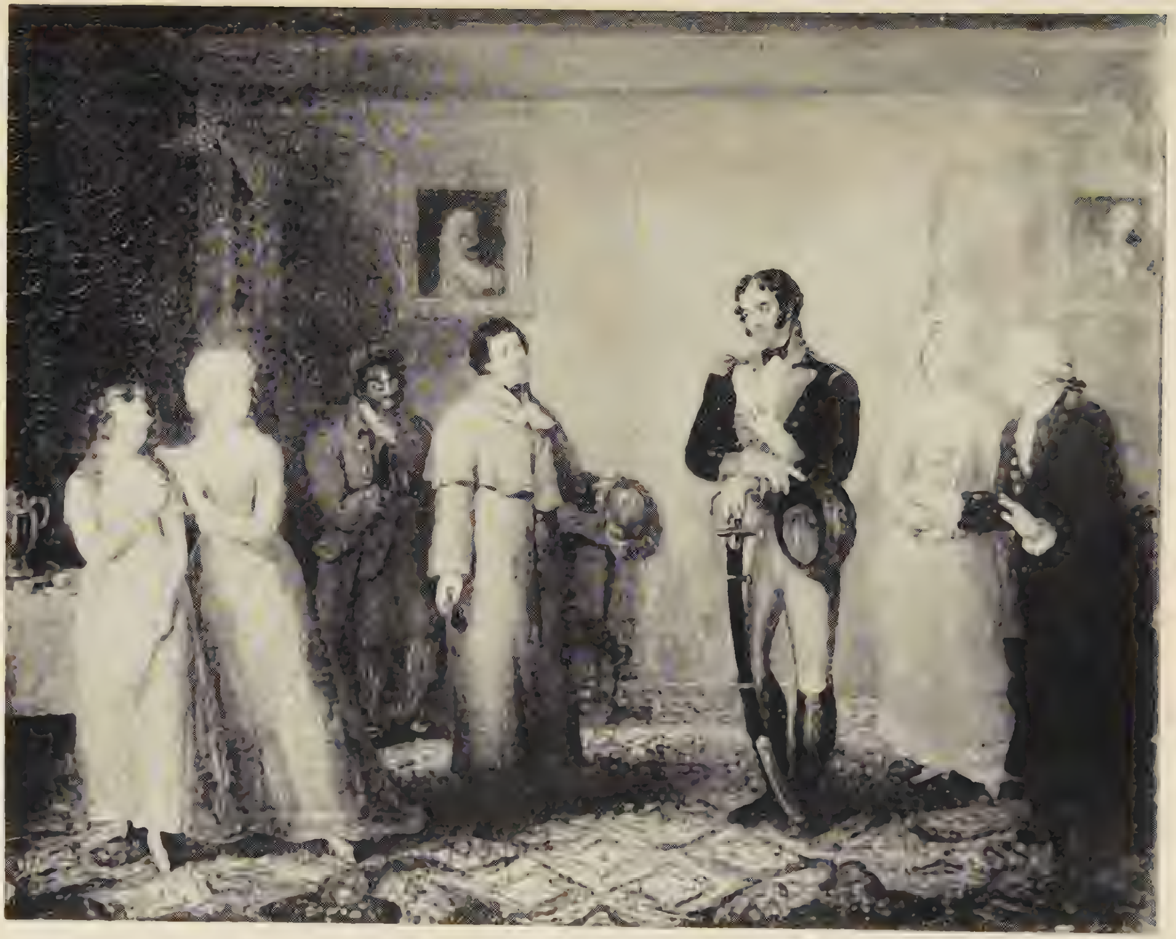
Zealous in charitable endeavour, the management brought out two new little pieces on December 10th, for the benefit of Wallack's broken leg. The first of these, Nature and Philosophy, was adapted from the French, and in it Mrs. Barnes played Colin, a youth who had never seen a woman. Woodhull was Brother Philip, Miss Johnson Eliza, and Mrs. Barrett Gertrude. The other novelty was E. P. Knight's musical farce, A Chip of the Old Block. In this, Cowell, whose popularity now knew no bounds, played the drunken cooper, Chip, and other parts were filled by Kent (as Sir Arthur), Richings (as Captain Single), Bancker, Wheatley, Reed, Went, Nexsen, Mrs. Barrett (as Lady Evergreen), Miss Jones (as Rose), Miss Bland, Miss Brundage, and Miss Johnson (as Emma), all, except the last-named, amply representing the rank and file of the company.

On December 14th, for his benefit, Cowell, besides appearing as Nipperkin, presented another of those things so attractive to audiences of the day — what vaudeville performers today would call a lightning-change sketch. The piece now shown by Cowell was called Half an Hour in France, and in it Cowell played Billy Martin! Monsieur Peremptoire!! Master Jacky Nihil!!! Timothy Tightlace!!!! Jonathan Porpoise!!!!! Miss Priscilla Pettitoes!!!!!! and a French Postillion!!!!!!! We have, of course, met such exhibitions of talent in The Actress of All Work, etc. I need hardly say that the forest of exclamation-marks with which the wonder was heralded on the bills was just as regular a concomitant of the phenomenon as the thunderous applause with which each appearance of the actor in new disguise was received by the audience. A greater novelty, the following night, was the visit to the theatre of the Indian chiefs from Council Bluffs; they were regaled with She Would Be a Soldier and The Forty Thieves, and gratified the audience by appearing in their "national costume."

The next attempt to attract by novelty was on December 19th, when was enacted Kenney's Match Breaking, or, the Prince's Present; it was so unsuccessful that I apologise for printing the cast:

The Prince	Mr. Pritchard	Theodore	Miss Johnson
Edgar	Mr. Simpson	Paulina	Miss Jones
Solomon	Mr. Cowell	Emma	Mrs. Barnes
Baron de Stromberg	Mr. Woodhull		

The Innkeeper's Daughter had the first of many performances on December 19th, with Miss Johnson, Woodhull, Kent (Ketzler), Simpson, Pritchard, &c. McNally's comedy, The Follies of Fashion, was revived on December 28th, announced as "for the first time in America," though Dunlap brought it out here in 1802. In 1821, Kent and Mrs. Barnes were Sir Buzzard and Lady Fashion, Barnes was Nicholas, Maywood Ordeal, Simpson



SCENE FROM THE SPY—MISS JOHNSON, MISS JONES, BANCKER(?), JACOB WOODHULL, KENT, MRS. BATTERSBY AND AN UNKNOWN

From a Painting by William Dunlap, by Courtesy of the Ehrich Galleries

Welford, Mrs. Battersby the Widow Volatile, Miss Johnson Constance, and Miss Chamberlain Grace. Even that cast could not rehabilitate the play, and just at Christmas-tide, when actors and managers desire all to be merry and bright!

Nevertheless, these anxious souls went on, undismayed. For January 1st, they had ready a harlequinade, New Year's Gambols, or, the Blazing Sun, with Bancker as Harlequin, Phillips as Pantaloon, and Miss Jones as Columbine. Desire for accuracy impels me to state that in the Boston Library file, the name of Miss Jones is crossed out, and Miss Durang written in; probably not one in three of my readers will care. But was Miss Durang there on January 1st?

Charlotte and Juliet Durang; Tyler

Perhaps the managers relied more than we realise on adventitious help; limpet-like adjuncts to plays, in song and dance, flourished through part of this season. On January 7th, between drama and farce, Charlotte and Juliet Durang, of Philadelphia, graceful girls of eighteen and sixteen, respectively, made their appearance — the first, according to American advertisement — at the Park as solo dancers. The woods were full of Durangs, brothers and sisters; John Durang, the dancer at the John Street Theatre in the '90's, was no less fruitful in gifted offspring than was his successor, Alexandre Placide. In the nine years we are now to traverse the Durangs and Placides will beset our path with bewildering frequency. The Misses Durang danced regularly at the Park for the remainder of the season; they also played small parts in regular drama. Shortly after their début — on January 14th, and subsequently — they appeared as Red Riding Hood and Lubin, in the ballet of Little Red Riding Hood. That evening of the 14th was Mrs. Holman's benefit; she played Mrs. Cornflower, in The Farmer's Wife, revived; also Rosina, in the opera of that name.

While announcing stars, we bring to the reader a reminder of long ago. On January 15th, "the Publick is respectfully informed, that Mr. Tyler will perform" three times. He played Sciolto, in The Fair Penitent, on his opening night, Mrs. Barnes then making her first appearance as Calista; Mandeville, in The Will, and one of the Italian singers in The Critic, on January 16th; and his original part of the Baron, in Lovers' Vows, on the 18th, along with Arionelli, in The Son-in-law. There was life still in the old man, and I sincerely hope his admirers of twenty-five years before brought their sons and daughters to these performances, to show them how much better acting was in papa's time than in these degenerate days. I may add that, on the 16th, Miss Johnson enacted the lively Albina Mandeville; and, on the 18th, in The Son-in-Law, Cowell was Bowkett, and Richings Bouquet.

J. J. Adams, Philipps, Henry IV, Part II; Pelby

Other aspirants crowd into notice. On January 24th, Hamlet was played "by a young Gentleman, being his first appearance on any stage"; on the 29th, Rolla was performed "by the Gentleman who made so successful an appearance as Hamlet." Evidently the public could not tolerate too much of this genius; so it was not till February 12th that Othello was essayed "by the Young Gentleman, who made so successful an appearance in Hamlet (being his 3d appearance on any stage)." Nevertheless, he repeated Hamlet on February 14th, and, on February 19th, announced himself as Mr. [John Jay] Adams, the play of this evening being The Mountaineers. He repeated Rolla for his benefit on the 20th. Adams's was an unusually successful début, and we shall hear of him often during the next few years. He was business man turned actor.

Meantime, "Mr. Philipps, being sufficiently recovered from his late indisposition," re-appeared on January 28th, as Count Belino. He played Lionel and Clarissa and Brother and Sister on the 30th, re-enacting Almaviva for his last night, — February 1st. Mrs. Holman and Miss Johnson still figured in his support.

The great event was the bringing out, on February 4th, of a spectacular Henry IV, Part II, with the elaborate coronation of Henry V. This feat had been accomplished in the June preceding at Covent Garden, the accession of George IV giving that production a peculiar timeliness. In New York, the revival was very popular, and, as at Covent Garden, the coronation scenes were used as spectacle long after the play was laid aside; the coronation was tacked on as a separate episode after any play at all. The cast in New York lacked a suitable Falstaff, and could not have been impressive in certain other parts:

Henry IV	Mr. Maywood	Gower	Mr. Nexsen
Prince of Wales	Mr. Pritchard	Shallow	Mr. Barnes
Prince Thomas	Miss J. Durang	Silence	Mr. Cowell
Prince John	Mr. Bancker	Fang	Mr. Stuart
Prince Humphrey	Miss C. Durang	Snare	Mr. Broad
Archbishop of York	Mr. Reed	Apparitor	Mr. Went
Westmoreland	Mr. Woodhull	Bardolph	Mr. Wheatley
Mowbray	Mr. Anderson	Robin	Miss Brundage
Hastings	Mr. Richings	Page	Miss Alphonse
Chief Justice	Mr. Phillips	Mrs. Quickly	Mrs. Barrett
Falstaff	Mr. Kent	Doll Tearsheet	Mrs. Wheatley

The spectacle, if at all approaching the printed matter of the bills, must have been grand and impressive. A comparison with that of Covent Garden will show but the slightest curtailment in the procession. From the herb-woman and strewers of flowers, through the numerous officers, judges, choirs, priests, civil officers, heralds, peers and peeresses, special officers and bearers of insignia, it continued, two hundred strong, to the princes, the officers of state, bearers of the orb, the crown, the sceptre, etc., to the canopy covering the king and his attendant bishops, and the train-bearers bringing up the rear. Then followed the coronation in Westminster Abbey, with the sovereign's receiving the golden spurs and sword, the ring and glove, the orb and sceptre, on the ancient chair of St. Edward. The grand banquet in Westminster Hall, magnificently decorated, finally allowed of the ceremony of the Champion on horseback, clustered round with nobles and dignitaries of state.

The Post of February 5th, calls it "the most magnificent spectacle that our theatre or any other theatre in this country ever exhibited." "The play being hurried over by about 9," the curtain "being drawn, disclosed . . . a platform leading to Westminster Abbey, seen in the distance. A procession appeared resembling the one actually formed at the late coronation of George 4th . . . to the number of nearly 200. . . . The 2nd scene opened and the interior of Westminster Abbey, filled with the English nobility, broke upon the astonished sight. The perspective was so well executed . . . you could not but suppose you saw a room more than 100 feet long, crowded with living spectators; and such were those on the ground floor to the amount of some hundreds . . . The Sovereign came forward . . . and now Handel's Coronation Anthem was sung, apparently by a thousand voices, accompanied by the full toned organ, together with a numerous orchestra . . . It is said the best voices of all our musical societies were afforded on this occasion. . . .

"The 4th scene opened with a splendid view of an immense number of peers and peeresses seated for the banquet, all dressed in cloaks of pure Ermine. The *coup d'oeil* was followed by a thunder of applause that made the walls shake . . . The champion entered on his war horse, armed *cap-à-pee*, and having performed certain ceremonies, retired upon a canter."

Splendid! especially if one liked that sort of thing, and was untainted with ideas of stage "decoration" prevailing a century later. At any rate, this Coronation was an outstanding success of the first season at the rebuilt Park. More like usual ware was Barham Livius's farce of Maid or Wife, or, the Deceiver Deceived, brought out, none too successfully, on February 11th, with Simpson and Mrs. Battersby as Sir George and Lady Rakewell, and Cowell and Miss Johnson as Ready and Fanny.

Literary experts will, I hope, be cheered by the production of something like Beaumont and Fletcher's The Chances. To be sure, it was Frederick Reynolds's alteration, set to music by Bishop, and re-christened Don John, or, the Two Violettas; why Violettas, instead of the original Constantias, others besides Genest wondered then, and now. At the Park, on February 18th, Simpson played the volatile Don John, Maywood Don Frederick, Woodhull the Duke, Reed Petruchio, Cowell Fractioso (Antonio in the original play), Richings Salanio, Mrs. Holman and Miss Johnson the first and second Violettas, and Mrs. Wheatley Baptista. Unfortunately, this semi-literary effort (Reynolds infused into the Elizabethan comedy) followed the majority of this season's wares to the grave-yard of still-born hopes. Its third performance was listed for February 26th.

The night following Adams's last Rolla — that is, on February 21st — William Pelby, a favourite Boston actor, essayed Macbeth; this was his first appearance in New York. We shall hear much of Pelby in other years; but so far as I can see, this was his only performance during the present season. Nevertheless antiquarian Boston would resent my silence on that emergence of an actor it so long admired.

THE GREEN MOUNTAIN BOYS; THE SPY

Another " brilliant illumination of the front of the theatre " was shown on Washington's Birthday; and on that gala night was announced " the first time of a Patriotic drama, written by a Gentleman of this City," The Green Mountain Boys, or, the Sons of Freedom. Surely the spirit of the Revolution was to the front this year, nearly a half century after the event! The cast was long, and from it we glean the character of the play, which, so far as I know, was not printed:

Lord Howe	Mr. Phillips	Sergeant	Mr. Went
Lord Percy	Mr. Bancker	Boatswain	Mr. Wheatley
Sir H. Clinton	Mr. Woodhull	Shop-Keeper	Mr. Anderson
Colonel Oxton	Mr. Maywood	Sailor	Mr. Kent
Major Courtney	Mr. Simpson	Miss Oxton	Miss Johnson
Captain Ash	Mr. Reed	Fanny	Miss Jones
Captain Morville	Mr. Richings	Nance	Mrs. Wheatley
Lieutenant	Mr. Nexsen	Hostess	Mrs. Barrett
Nathan	Mr. Cowell		

Neither of the preceding Revolutionary dramas of the year achieved anything like the success of The Spy, a Tale of the Neutral Ground, produced on March 1, 1822. It was an adaptation of Cooper's novel— published in December — and made by Charles P. Clinch, a distinguished citizen of New York. If Scott were to be moulded to the stage, why not Cooper? The Spy was repeated many times during its first season, and very frequently in the years to come. Harvey Birch became one of Maywood's best characters, and as such it helped over several rickety periods in his later management of the city theatres. Meanwhile my reader has a right to the first cast:

Captain Singleton	Mr. Reed	Lieutenant Mason	Mr. Richings
Major Dunwoodie	Mr. Simpson	Mr. Wharton	Mr. Wheatley
Captain Lawton	Mr. Kent	Sitgreaves	Mr. Cowell
Henry Wharton	Mr. Woodhull	Hollistor	Mr. Went

Rawson	Mr. Phillips	Frances	Miss Johnson
Sanders	Mr. Nexsen	Sarah	Miss Jones
Smith	Mr. Anderson	Katy Haynes	Mrs. Battersby
Cæsar	Mr. Bancker	Betty Flanagan	Mrs. Wheatley
Harvey Birch	Mr. Maywood		

I reproduce a photograph of what is said to be an original picture of a scene in the play, painted by Dunlap, and representing Miss Johnson, Miss Jones, Mrs. Battersby, Woodhull, Kent and Bancker in the parts they originally played; if so, it is an historical document of rare value, especially as it contains the only portraits I know of several of the players. It is stated that Dunlap's father posed for the character of Mr. Wharton — the figure on the extreme right. I should prefer to believe it a portrait of Frederick Wheatley, who created the rôle.

On March 4th, "in virtue of the Adoption of the New Constitution," the front of the theatre was again illuminated. After a performance of The Spy, came "a new Interlude, Oh! Yes, or, the New Constitution, written by a Gentleman of this City." The cast included good Americans (!) like Cowell, Kent, and Mrs. Holman, though Reed, Woodhull and Phillips were also enlisted; the two scenes of Evers, were, first, "a view of City Hall, Tammany Hall, etc., from the middle of the Park," and "a view of Tammany Hall, illuminated in honour of the 4th of March." A procession of Standard Bearers, with the number "of the majorities of the different wards of the city," paraded solemnly across this last scene. The whole concluded with a ballet dance by Juliet Durang. Evidently the city was pleased that the state had settled that little matter of a new constitution.

G. H. Barrett; Tatin and Labasse

A most interesting figure comes airily on the scene — George H. Barrett ("Gentleman George"), son of the *vetusta vidua* who had failed this season to compensate for the absence of Mrs. Baldwin. George Barrett became one of the best light comedians known to our stage. His appearances as a child were probably forgotten, by most of those who saw his adult performance of Belcour on March 5th, his Leon on March 7th, his Beverley and Jeremy Diddler on the 8th, his Tangent, his Charles Surface, his Robert Macaire, in The Forest of Bondy, and his Lothair in Adelgitha, on the following nights of his all too-brief engagement. How refreshing this youth must have seemed in parts so long occupied by the maturing Simpson! Barrett should have been attached permanently to our theatre. But who could expect Simpson to resign his favourite rôles to this mere boy?

Beginning on March 18th, the managers aspired to higher feats. They engaged two celebrated dancers and ballet masters — Tatin and Labasse, and brought out a grand ballet of action in three acts — La Belle Peruvienne — with much spectacle, including a shipwreck, a grotto, a mirror dance, a new temple of the sun, etc. Tatin played the Black Chief, Simpson the Red Chief, and Labasse the European; of course the Misses Durang added their nimble grace to the show. This must have been one of the best things of its kind up to that time witnessed in New York. The city had to wait till the first years of the Bowery Theatre, 1826-29, before it saw anything like real ballet as understood by the French; in those great years Mme. Hutin, M. and Mme. Achille, Celeste, M. and Mme. Vestris, and Labasse himself, then taught New Yorkers what ballet dancing really is. Meantime, on April 1st of the present year, Tatin and Labasse brought out another grand *ballet d'action,* The Siege of Tripoli, or Valour Triumphant, again with new scenery and decorations, and with Tatin as the Bey, Labasse as Fernando, Simpson as the American officer, Phillips as the American commissary, Miss Johnson as Isabella, and Miss Jones as Fatima.

FAREWELL OF MR. AND MRS. BARNES

These, then, were some of the appearances and disappearances of the season of 1821-22. Actors come and go; but the public must have been startled to learn that the favourite Mr. and Mrs. Barnes were intending for England. They had come to seem a fixture at the Park. Barnes on his "bespeak," March 13th, literally "did" Richard III. For her farewell benefit on March 22nd, Mrs. Barnes played her favourite Isabella, her daughter, Charlotte, making her début as Isabella's child. For the "last night of Mr. and Mrs. Barnes's Performance in New York,"

> Many Ladies and Gentlemen having expressed a great desire to see Mrs. Barnes in the character in which she made her 1st appearance before an American audience, previous to her departure for England, the Publick is respectfully informed that the tragedy of Romeo and Juliet will be performed on Tuesday Evening, the part of Juliet by Mrs. Barnes, being her last appearance in New York.

On the same evening, (March 26th) Barnes played Old Brummagem, in Lock and Key. So departed this popular pair from the stage that sadly needed them.

Still another star — Master G. F. Smith, the precocious child! How could people of sense have sat through his Norval (March 28th), his Richard (March 30th), his Octavian (April 2nd), his Hamlet (April 3rd)? The child nuisance still had a few years to run on the English and American stages.

Certainly Lochiel, or, The Exile's Return, written by J. Agg, was not fated to raise much revenue, though it reached a fourth night. I give its cast, of April 8th, to show the full force of the company; no one seems missing, to casual view, but Went and Miss Brundage. One sees how the recently vaunted Kent is descending to the ranks of the useful:

Sir Ronald Campbell	Mr. Woodhull	Sawney	Mr. Kent
Lochiel	Mr. Pritchard	Allan	Mr. Reed
Robert Campbell	Mr. Maywood	Donald	Mr. Wheatley
Captain Stewart	Mr. Simpson	Janet	Miss Johnson
Colonel Claymore	Mr. Richings	Flora Lochiel	Mrs. Holman
Murdoch	Mr. Anderson	Adelaide	Mrs. Battersby
Christie	Mr. Bancker	Jenny	Mrs. Wheatley
Niel	Mr. Nexsen	Alice	Miss Jones
Dugald Skey	Mr. Phillips	Cathleen	Miss Bland
Evan Skey	Mr. Cowell		

Philipps began a last engagement on April 10th, as Count Belino, and appeared on April 22nd in Fontainbleau [always *sic*] and Brother and Sister.

The Rose of Arragon, by Judah; Adeline, by Payne

The four American productions so far chronicled were of a patriotic character; the next four, curiously enough, are far removed from things American. The first (on April 18th) was The Rose of Arragon, or, St. Mark's Vigil, a melodrama by S. B. H. Judah, whose The Mountain Torrent seemed, not so many seasons ago, one of the most unnatural plays we ever sat through. There is something amusing in the idea that two of the most prominent New York dramatists of that time should have names so similar in Biblical suggestion as Noah and Judah; but, with this connotation, all similarity ends. Noah's writing was forcible and interesting; Judah's is inflated and often preposterous. His The Rose of Arragon — completed, he boasts, in about two days — tells the story of a prince in disguise who woos the Rose of Arragon, almost loses his throne in the process, is separated from the flower of the vale by the machinations of his regent, and finally, with the help of the girl's father — an old soldier — regains his throne and marries his rose after an accumulation of hairbreadth escapes rarely met with out of theatrical literature. A scene at the end where Prince Aurelio's army, all aimed to shoot the base Laranda, is held in nerveless desuetude by the tyrant's dagger at the heart of the lovely heroine, is, of course, ludicrously reminiscent of the *impasse* in Sheridan's The Critic. A sillier piece was never penned in America, or elsewhere; but as a native production, its first cast must be recorded, including the representatives of the Seasons in the interlude:

Aurelio	Mr. Simpson	Rosaline	Miss Johnson
Conde Laranda	Mr. Pritchard	Leonette	Miss Bland
Benorio	Mr. Maywood	Spring	Miss J. Durang
Nunquillo	Mr. Cowell	Summer	Miss Brundage
Vasquez	Mr. Bancker	Autumn	Miss C. Durang
Garcias	Mr. Reed	Winter	Miss Jones

Poole's The Two Pages of Frederick the Great, for Miss Johnson's benefit on April 19th, introduced the beneficiary as the gay and unscrupulous page, Theodore, and Miss Jones as the good Augustus. Pritchard played the King, Mrs. Battersby Mme. Ritzberg, Cowell Phelps, Mrs. Wheatley Mme. Phelps, and Juliet Durang Caroline. This playlet had success for some years to come; I am glad to grasp at the straw it offers in the waters of oblivion. Sucked down in those depths, however, was the offering of April 26th — Henry Siddons's The Russian Impostor, or the Siege of Smolensko. There is something suffocating about the sound of that subtitle. The leading part was played by T. Philipps, and, doubtless through his efforts, the piece was given twice.

Colonel Risberg	Mr. T. Philipps	Kiski	Mr. Cowell
Duke Zamowski	Mr. Woodhull	Adelna	Miss Johnson
Pugatcheff	Mr. Pritchard	Liska	Miss Jones
Lowdobrog	Mr. Kent	Kossa	Mrs. Holman
Osco	Mr. Simpson		

It is perhaps forcing the issue to bring in Payne's Adeline as an American play. It was, of course, written by a native of the country, but for an English theatre, and on a foreign theme; in fact, it was "altered from the French." With such reservation, however, we place it here, the sixth of Price and Simpson's American offerings for the season (May 1st). Adeline tells a distressing story of a deceived girl, who believes herself married to her lover, already married, and, besides, the son of a prince. Poor Adeline drowns herself in a convenient river. The play contains a stern father and a very magnanimous princess:

Prince Durstein	Mr. Pritchard	Gratz	Mr. Wheatley
Count Wilhelm	Mr. Simpson	Albin	Mr. Nexsen
Baron Remberg	Mr. Woodhull	Paulo	Mr. Went
Dorlin	Mr. Maywood	Adeline	Miss Johnson
Kertzler	Mr. Cowell	Countess	Mrs. Battersby

Cowell had another benefit, on May 3rd, when he presented The Manager in Distress, with Reed as the Manager, Woodhull as the Prompter, Kent as Bustleton, Anderson as the Irishman in the pit, Maywood as the Scotchman in the boxes, and Cowell as the Yorkshireman in the gallery — just the kind of entertainment so popular at Mitchell's Olympic, twenty years later. Cowell also gave, for the first time, Le Chaperon Rouge:

Prince Alidor	Mr. Simpson	Fairy of Roses	Mrs. Battersby
Ogeric	Mr. Woodhull	Fairy of Violets	Miss Jones
Firepanse	Mr. Kent	Simplette	Miss J. Durang
Julien	Mr. Cowell	Fairies	Miss C. Durang, Miss Brundage
Roberto	Mr. Bancker	Gertrude	Mrs. Wheatley

Something of the splendour of the ballet formula must have been visible; in the play we see "the Fairy of Roses in her Car," and "a large tree opens and discovers a Nest of Cupids." Finally, "the Demon of Revenge flies across the stage, mounted upon a Dragon vomiting Fire." Or is this rather like the shows of the Ravels of later years? Of course, on this night, Cowell repeated Crack, which had attained during the season a very large number of repetitions.

Wallack, whose hopes had been blighted by a broken leg, reappeared on the Park stage, supported on crutches; on the evening of May 6th, he gave his famous imitations of great English players. On May 8th and 10th he portrayed Captain Bertram, in Fraternal Discord, a gouty part that enabled him to use his crutches without loss of dramatic effect. What had promised to be a prosperous season for him was reduced to a lingering wait for power to walk through his parts; one can imagine his distress.

Adaptations of Scott's Novels

Whether or not novels can be successfully turned into great plays no one can decide. Whatever the critic's opinion, Simpson, for his benefit, on May 13th, brought out W. Pocock's Montrose, founded on Scott, and embellished with new scenery, dresses, and this cast:

Montrose	Mr. Simpson	Ranald of the Mist	Mr. Pritchard
Allan M'Aulay	Mr. Maywood	Erorcht	Mrs. Battersby
Dalgetty	Mr. Cowell	Annot Lyle	Mrs. Holman
Argyle	Mr. Woodhull		

The Post declares the audience was the "greatest overflow ever seen here or anywhere else in the United States" — the receipts being $2,650.50. A far more lasting adaptation from the prolific Scott was D. Terry's musical drama of The Antiquary, of which I shall spare the reader not the slightest detail of the cast, as seen here on May 17th:

Jonathan Oldbuck	Mr. Cowell	Leslie	Mr. Nexsen
Edie Ochiltree	Mr. Maywood	Andrew	Mr. Wheatley
Lovel	Mr. Kent	Patie	Miss J. Durang
Hector McIntyre	Mr. Simpson	Isabella	Mrs. Holman
Glenallan	Mr. Woodhull	Maria	Miss Johnson
Sir A. Wardour	Mr. Phillips	Miss Griselda	Mrs. Barrett
Claxon	Mr. Reed	Jenny	Miss Jones
Steven	Mr. Richings	Elspeth	Mrs. Battersby
Sweepclean	Mr. Anderson	Maggie	Mrs. Wheatley
Taffril	Mr. Bancker		

By the time the play reached its fourth rendering on June 11th, Miss Jones had assumed the dignity of wifehood, and was announced as Mrs. Bancker, the name under which our admiration for her histrionic talent will grow.

The reader perceives the ease with which he has floated down this stream of novelty; I was as much perturbed by the tide as must have been the original spectators rushing out frantically every night or two "for to see." The goal is in sight, so far as English novelty goes. June 1st brought

R. Parry's farce of Two Wives, with Cowell as the oft-disguised Flank, Phillips as Sir William Prune, Woodhull as Trimmer, Mrs. Wheatley as Lady Prune and Miss Jones as Mrs. Trimmer; and June 14th closed that English chapter with Maturin's tragedy, Fredolfo, for the benefit of Woodhull. It was acted but once in London, and never repeated in New York. Here Pritchard played the title-rôle, Woodhull Wallenberg, Simpson Adelmar, Maywood Berthold, Wheatley the Minstrel, and Miss Johnson Urilda.

Let me interject news of a short return engagement of Cooper, ending on June 10th, with his performance of Alexander the Great and Petruchio — these for his benefit.

It is pleasing to turn to the next American piece — Clinch's two-act farce, The Expelled Collegian, played on May 24th. In this Kent enacted Alderman Hyson, Simpson Young Hyson, Richings Harry Cleveland, Cowell Cute, Mrs. Holman Sophia Hyson. Other parts were filled by Woodhull, Pritchard, Phillips, Miss Jones and Mrs. Wheatley.

Noah was honoured by another production on June 17th. This time he went to Greece for a subject — Greece then in the throes of her effort to throw off the Turkish yoke, and soon to claim Byron as the most distinguished of martyrs in the cause of her liberty. Noah's introduction apologises for taking liberties with present day history: "if eventually the Greeks should not recover Athens, it will not be my fault, it was necessary to my play, and so I gave them possession of that interesting spot with a dash of my pen. . . . We know the history of the fair Venetian, captured by Mahomet II and sacrificed by him to appease the rage of his janissaries. The French have written a pretty melodrama on that subject, from which I borrow the incidents of the following piece." Since melodrama began to reign, France had more and more superseded Germany as purveyor of dramatic material to the Anglo-Saxon world.

The Grecian Captive is so like other melodramas of the time that it need not detain us:

Ali Pacha	Mr. Pritchard	Ypsilanti	Mr. Simpson
Achmet	Mr. Woodhull	Alexander Ypsilanti	Mr. Phillips
Osmin	Mr. Bancker	Roberto	Mr. Cowell
Nadir	Mr. Nexsen	Burrows	Mr. Richings
Kiminski	Mr. Maywood	Zelia	Miss Johnson

Minor rôles were played by Wheatley, "a Living Camel, and an Elephant going through his wonderful performances." Cowell relates an amusing incident concerning the first production of the play. The actors had not learned their parts, and depended on improvisation to carry them through; but Noah had had the play printed, and brought it about that a copy was in the hands of each auditor. Imagine the distress of the actors, when the steady turning of leaves apprised them of this fact; imagine, also, the confusion of the spectators as they tried to follow or even locate the speeches they heard from the stage!

It is refreshing to shift, in June heat, to lighter entertainment. Even on May 21st, Godeau, the tight-rope performer, had humiliated Shakespearians by walking over their heads in the new theatre, and for several nights continued so to do. On June 21st, Tatin and Labasse brought out a new ballet, The Capricious Widow, and on July 1st, the "serious pantomime" of The French Deserter. But in the dog-days one forgives any breath of lightness; one almost forgives Mrs. Battersby for playing Hamlet at her spring benefit, on May 27th! If only Maywood had portrayed Ophelia, all would have been in keeping!

A Tale of Lexington, by Judah

The season ended with another Revolutionary drama, produced on July 4th, and repeated on the 6th — the last night of the season. The Battle of Lexington, by the flowery Judah, was reprinted in 1823 as A Tale of Lexington. One admits, without reservation, that it is the most ridiculous thing conceivable. The address to the Reader in the printed copy may explain; it states that "it was planned, committed to paper, and given in the hands of Mr. Simpson, in the short period of four days, and first performed a fortnight after." The Rose of Arragon, having been "composed in about two days," one assumes that the Lexington play should be twice as good as that dramatic gem; in reality it is very many times worse. It is founded, as the preface asserts, on British attempts to secure some stores of the "rebels"; it ends in the battle of Lexington, before Adam Bothel's house. One Osbyn Ethelinde, a British officer, has dealings dire with Bothel's daughters, Alianor and Mey; young Jocelynde de Valence is the offspring of Alianor and this same English scamp. Alianor is mad and goes about singing like Ophelia, or prophesying like Meg Merrilies. Ambuscade and Haversack and other drinking soldiers, along with a canting parson, Sheepshanks, afford comic relief; at the end, the battle of Lexington rages on the village green.

Major Pitcairn	Mr. Richings	Fusee	Mr. Bancker
Ethelinde	Mr. Simpson	Jocelynde	Miss J. Durang
Haversack	Mr. Pritchard	Alianor	Mrs. Holman
Ambuscade	Mr. Cowell	Geffrey	Mr. Reed
Captain Parker	Mr. Phillips	Sampson	Mr. Nexsen
Roger Raffee	Mr. Wheatley	Adam Bothel	Mr. Maywood
		Mey Bothel	Miss Johnson
Grimaldiah Sheepshanks	Mr. Kent		

The most interesting thing about this cast is that it represented the last appearance on the stage of Pritchard. In his preface Judah touchingly refers to this.

I have spoken of Judah's absurd style, so unlike the firm, manly prose of Noah; let one example suffice — Mey's speech in Act I to her departing Ethelinde. But what can one expect of a man who names his hero Osbyn Ethelinde? that he is either a Maeterlinck or an ass, I presume. Protests Judah's Mey:

> Oh, Osbyn, you wrong me. I fear that the thought of thee is too much woven with my life. I am not what I was; once my heart beat gay as the moon upon the silver water, but now it trembles and sinks beneath every breath like the mote that's finer than the silken leaf that floats upon the summer wind, and lives but in the calm air of midnight, when the dews fall balmiest.

Staging of the American Plays

I always feel that from printed texts of plays one may glean many details of staging; they are near the fountain-head. One fact I again stress, and for the last time — the stage of 1821 knew the device of side flats with doors; Mme. Vestris did not — as so frequently stated — introduce them in London Assurance in 1841. The second scene of Act II of Marion is "a Parlour. Doors open to the right and left, and in the flat." In Caleb's cottage, Act III, as well, "doors to the right and left, and in the flat." In this scene also are "stairs, leading to the balcony, with chamber doors." I do not know of anything more interesting or even thrilling to a modern audience than practicable stairs — unless it be a horse. Much use is made of these stairs in Noah's play; there is even a conflict on them, between Marion and Emma, who is disguised as a soldier.

For general effect, let us take two scenes from Judah. One is the first set of The Rose of Arragon:

> An interior view of the farm-yard of Benorio, reaching the whole extent of the front—the entrance of the cottage is on the right, the windows of which are adorned with flowers, etc.—on the left is an outhouse, barn, etc.—a fence of lattice work, hedges, etc. with a rural gateway, extends in the back—in the distance an alpine bridge, slung from rock to rock, is visible amid high mountains—here and there hid by pines and rocks, a defile leads from the bridge to the gate—Aurelio appears on the bridge as the curtain rises, and approaches with cautious steps—music ceases as he advances to the house.

The second is the last set of the same play:

> A splendid chamber in Laranda's castle, superbly illuminated and decorated for a festival—in the back is a double flight of marble steps leading to the gallery above, from the ceiling to the platform of which, the space is filled up by a dark coloured curtain—the intervals between the side scenes are closed by gilded lattices—painted glass windows reach

from top to bottom, the highest sashes of which are thrown open, and part of the battlements of the castle are seen—the moon and stars are likewise visible in the dark but cloudless sky—sumptuous chandeliers, etc. descend from the ceiling—a decorated throne, with cushions of crimson velvet, and surmounted with canopies, etc. is on one side.—Music.

MRS. BALDWIN AT WASHINGTON HALL, 1821-1822

Mrs. Baldwin, sister of Mrs. Barnes, and long accepted in old woman and comedy parts at the Park, carried from the theatre in the spring of 1821 that very troublesome thing, a grievance. And she possessed, apparently, a fund of energy that soon found vent. Beginning on September 10, 1821, she advertised in the American a benefit for herself, to take place at Washington Hall, on September 12th. This she preludes with a letter, which breaks " a silence I fear I have too long imposed on myself." She had not left the theatre, as reported, because she " refused to perform in Comedy and stipulated for nothing but Tragedy." She had never declined playing anything except the second old line and some vulgar characters. She had patiently submitted " to every deduction of salary for the last two seasons," and had been a sufferer also by the destruction of the old theatre. She had merely " required a trifling addition to my income that *in fact* ought to have been offered me after my *husband's death*."

Thus premising, the aggrieved lady offered for her benefit Douglas and the afterpiece of The Sultan, she appearing as Lady Randolph and Roxalana, and other parts being filled, apparently, by " a Gentleman of this City, who has never appeared on any stage " (as Lord Randolph), " 2 Gentlemen of acknowledged dramatic talents " (as Glenalvon and Norval), a young Lady (Anna), &c. The Sultan and Osmyn were rendered, in the afterpiece, " by the 2 Gentlemen who perform in the play." The world is full of spenders for nought, and, besides, Mrs. Baldwin doubtless had friends. The best thing about this, her benefit, was the participation in it of the admired Mrs. Holman, who sang three songs; within a short time she began an engagement, as we saw, at the Park.

On September 19th, Mrs. Baldwin offered, at the same hall, the last three acts of Pizarro (Alonzo and Rolla by gentlemen of this city), and The Midnight Hour. She played Elvira and Flora. Mrs. Holman being unavailable, Mrs. Baldwin filled in *entr' acte* gaps with singing by Lamb, and recitations by a gentleman. In the farce, Lamb appeared as Sebastian, and Oliff, our old prompter-friend from the Park, as Ambrose. Mrs. Baldwin's efforts trickled on to October 8th, when she had a long advertisement in the American, expressing her gratitude for liberal support. " She is at a loss for terms to express her high sense of the liberality of those accomplished gentlemen amateurs who have enriched [!] her histrionic exertions," and, besides, "there are several candidates for histrionic fame, who are preparing for their successive debuts." Encouraged by this happy state of affairs, the worthy English lady heads her advertisement "The American Association for the Development & Encouragement of Native Histrionic Talent," and thus writes herself down to posterity as a very early exemplar of those minor actors or "managers" who by hocus-pocus induce people with money to subscribe to a scheme certified to establish the poor old drama at last on a footing of proper dignity and profit, not to say renown. And what did Mrs. Baldwin offer on October 8th? She began with Othello, herself in capital letters as Emilia, a Gentleman as Othello, "in imitation of Mr. Kean," an Amateur as Brabantio, Mr. Williams as Ludovico, Mr. Lamb as Roderigo, Hemington as Cassio, Young as Iago, and a Young Lady as Desdemona. This powerful aggregation should be compared with the really admirable casts supporting Booth at the Park this same autumn. After Othello, Williams sang, as did Hardridge, the latter rendering The Pang of Parting, by Samuel Woodworth. The Poor Soldier completed the bill, with Lamb as Patrick, Singleton (from the summer gardens) as Dermot, Mrs. Baldwin as Kathleen, and with Flemington [*sic*], Hargrave [*sic*], Scott and Hardridge in other parts. This particular Association for the uplift of the drama never lifted up any of these aspirants to glittering fame, — unless it did so under other appellations.

The advertisement for the show just listed ends with promise of a new serious drama, The Prophecy, or, Love and Friendship, "by a gentleman of this city," and "just placed in rehearsal." I do not know whether it ever smelled such lamps as may have illuminated Washington Hall. The last whiff I perceive from the scheme in that autumn is the announcement of Lamb's benefit, October 30th, with Lovers' Quarrels, The Poor Soldier, and Nichols, the ventriloquist; Mrs. Baldwin was in the casts. I next hear of the place on April 15th, 1822, when Mrs. Baldwin advertised in the Post, for her benefit, The Stranger (in which she played the Countess) and Lovers' Quarrels. Among her associates were Miss Brundage (as Mrs. Haller!), W. Robinson (*sic*), Hargrave, Palmer, and little Charlotte Barnes (her niece). Mrs. Baldwin's "last night" at Washington Hall fell on May 23rd, with The Honeymoon and The Review. She played in Tobin's comedy the part of Volante, "for the first time in America." And note how cohorts flocked from far and near; her support including a "Gentleman from the Southern theatres," a "Gentleman from Philadelphia," and a "Lady from Boston."

CITY THEATRE, WARREN STREET, 1822

I do not know how much real support Mrs. Baldwin wheedled from purses willing to accept amateurs instead of professional actors; she was encouraged to launch something far more effective on July 2, 1822, when she opened a tiny theatre at 15 Warren Street, and shouted defiance to the men who had let her carry a grievance from the regular playhouse. Mrs. Baldwin's City Theatre was the first of a Banquo-line in the years (1821-30) that we are now trying to reduce to historical order.

The Daily Advertiser of July 2nd gives details of the opening. Mr. Benton delivered "an opening address, written for the occasion, by a gentleman of this city." Then followed The Belle's Stratagem:

Doricourt	Mr. W. Robertson	Courtall	Mr. Archibald
Hardy	Mr. Biven	Richard	Mr. Byers
Sir George	Mr. Shaw	Letitia Hardy	Mrs. Legge
Flutter	Mr. Ramage	Lady Frances	Mrs. Talbot
Saville	Mr. Benton	Miss Ogle	Miss Brundage
Villars	Mr. Still	Widow Racket	Mrs. Baldwin

Still and Robertson sang between play and farce, and the entertainment concluded with Lovers' Quarrels, Shaw as Don Carlos, Ramage as Sancho, Biven as Lopez, Mrs. Legge as Leonora, and Mrs. Baldwin as Jacintha. This was advertised as Mrs. Talbot's first appearance on any stage. Gillingham was leader of the orchestra, and Ireland states that Oliff was prompter. Admission to the boxes was 50 cents, to the pit 37 1/2 cents, and to the gallery, 25 cents. Season tickets were procurable, if any one trusted to the stability of the venture.

On July 4th The Sultan, The Purse and The Review constituted a triple bill; Mrs. Legge, afterwards the well-known Mrs. Stone, and the better-known Mrs. Bannister, played the Sultana, Sally and Grace Gaylove. Mrs. Baldwin appeared as Roxalana and as Lucy in The Review. Two new names on that night were Katen, who was Theodore, in The Purse, and W. Anderson, Jefferson's negligible son-in-law, as Osmyn, in The Sultan.

On July 5th Mrs. Legge was Mrs. Haller and Shaw the Stranger; Shaw also played Jeremy Diddler on the same evening, with Mrs. Baldwin as Miss Durable and Mrs. Legge as Peggy. Something much better brightened July 10th. Mrs. Entwistle began an engagement as Letitia Hardy, and must have made her support seem very inadequate; on this occasion Benton was Doricourt, and John Augustus Stone (later renowned as the author of Metamora) appeared as Old Hardy. In the afterpiece Mrs. Robertson had the rôle of Little Pickle; I have no idea what she did with it. The Honeymoon followed, on the 11th, with Shaw as Aranza, Stone as Lampedo, Mrs. Baldwin as Volante, and Mrs. Legge as Juliana.

On the 12th, I cannot but apprehend for The School for Scandal, in spite of Mrs. Entwistle's Lady Teazle, and Mrs. Baldwin's Candour; what could one expect from the Sir Peter of W. Anderson, or the Charles of Shaw? Shaw, it will be seen, was going away with the best of the leading parts. Yet Benton played Don Felix, on the 15th, to the Violante of Mrs. Entwistle.

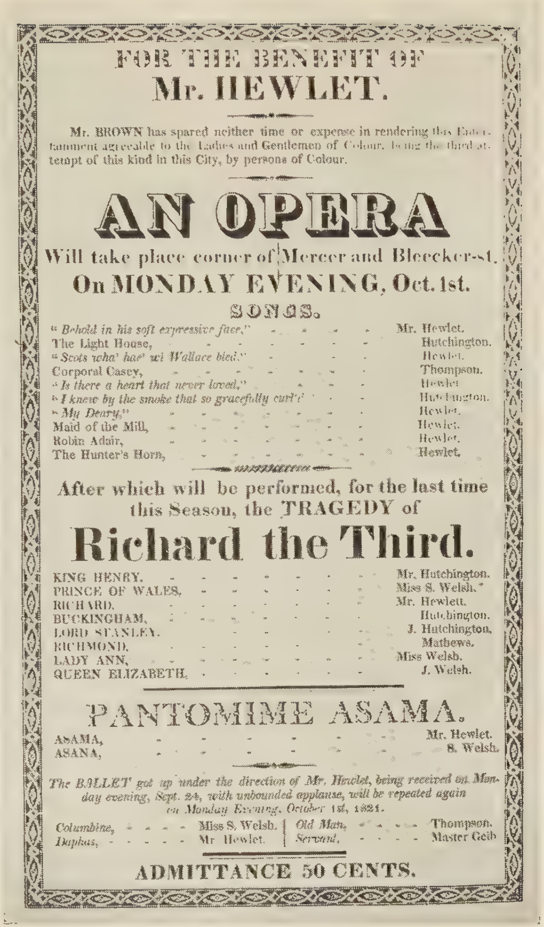
At any rate, this company dared much. It played Jane Shore on the 17th, with Mrs. Entwistle as the heroine, Mrs. Baldwin, queen of comic old-women, as Alicia (!), Shaw as Gloster, W. Anderson as Hastings, and Ramage as Ratcliffe. I fear for Nicholas Rowe. July 20th brought forward Benton as Oakly, and Mrs. Entwistle as his jealous wife. Shaw closed the evening as Robin Roughhead.

But little more remains. Mrs. Entwistle played her favourite Widow Cheerly, on July 22nd. On the 26th, Adamson, once seen at the Park, and now advertised as "late of the Theatre Royal, Bath, and recently of the Boston and Charleston Theatres," was introduced as Bob Acres, to the Sir Anthony of Stone, the Jack of Benton, the Sir Lucius of Talbot, the Lydia of Mrs. Legge, the Julia of Mrs. Robertson, and the Mrs. Malaprop of Mrs. Baldwin. Other plays by this feeble aggregation were The Curfew and The Mayor of Garratt (July 27th); She Stoops to Conquer and Matrimony (July 31st); Bertram (with Anderson and Mrs. Entwistle) and Turn Out (August 2nd); and The Grecian Daughter, with Mrs. Entwistle, Shaw, Biven, Still and Adamson (August 7th). All these promises I gleaned from the Daily Advertiser. From the American I learn that William Dinneford, long connected with circus activities, acted on August 19th at the City Theatre, as Virolet, in The Mountaineers, and as Vauntington, in The Spectre Bridegroom; on the 21st he was Henry, in The Heir at Law, and Captain Hurry, in Fire and Water. Benefits thereafter sounded the knell of the season. Biven, on the 24th, offered A Cure for the Heartache and Harlequin's Gambols; Mrs. Robertson, on the 27th, attempted Young Norval, and J. Robertson made his "first appearance on any stage," as Randolph. Mrs. Entwistle's night, August 28th, provided The Stranger and The Day after the Wedding. The last night of the term — August 31st — was for the benefit of Adamson and Mrs. Brundage. Penitentially they selected George Barnwell; in lighter vein, however, they ended the evening with The Purse, Mrs. Adamson, as Sally, connubially assisting the Will Steady of her husband. The venture was temporarily snuffed out by the yellow fever scare; but Price and Simpson were to hear of it again.

Perhaps this is the place for introducing some "Theatricals by Gentlemen Amateurs," which the Evening Post advertised for October 22, 1821, at Butler's Hotel, "side of New Theatre," with select scenes from the drama, variety of Recitations, Songs, Catches, Glees, etc. It may never have become part of history; "in consequence of the indisposition of one of the performers," it was postponed for a few days, and, for aught I know, forever.

THE NEGRO THEATRE, 1821-1822

A curiosity of this season was the organised effort of negroes in New York to establish for themselves a theatre with actors of their own race.



FOR THE BENEFIT OF

Mr. HEWLET.

Mr. BROWN has spared neither time or expense in rendering this Entertainment agreeable to the Ladies and Gentlemen of Colour, being the third attempt of this kind in this City, by persons of Colour.

AN OPERA

Will take place corner of Mercer and Bleecker-st.

On MONDAY EVENING, Oct. 1st.

SONGS.

"Behold in his soft expressive face,"	Mr. Hewlet.
The Light House,	Hutchington.
"Scots wha' hae' wi Wallace bled."	Hewlet.
Corporal Casey,	Thompson.
"Is there a heart that never loved,"	Hewlet
"I knew by the smoke that so gracefully curl'd"	Hutchington.
"My Deary,"	Hewlet.
Maid of the Mill,	Hewlet.
Robin Adair,	Hewlet.
The Hunter's Horn,	Hewlet.

After which will be performed, for the last time this Season, the TRAGEDY of

Richard the Third.

KING HENRY,	Mr. Hutchington.
PRINCE OF WALES,	Miss S. Welsh.
RICHARD,	Mr. Hewlett.
BUCKINGHAM,	Hutchington.
LORD STANLEY,	J. Hutchington.
RICHMOND,	Mathews.
LADY ANN,	Miss Welsh.
QUEEN ELIZABETH,	J. Welsh.

PANTOMIME ASAMA.

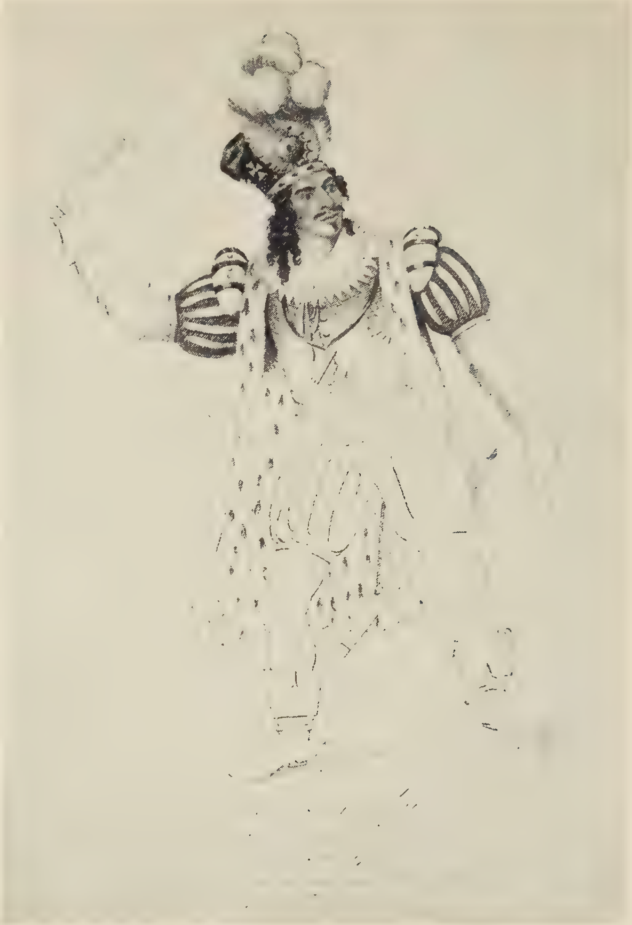
ASAMA,	Mr. Hewlet.
ASANA,	S. Welsh.

The BALLET got up under the direction of Mr. Hewlet, being received on Monday evening, Sept. 24, with unbounded applause, will be repeated again on Monday Evening, October 1st, 1821.

Columbine,	Miss S. Welsh.	*Old Man,*	Thompson.
Daphus,	Mr Hewlet.	*Servant,*	Master Geib

ADMITTANCE 50 CENTS.

PLAYBILL, NEGRO THEATRE, 1821



HEWLETT, NEGRO ACTOR, AS RICHARD III

Very little has been written of this effort (Laurence Hutton refers to it in his Curiosities of the American Stage), but a fair amount of evidence is available.

The first references with which I am familiar are in the National Advocate. So early as August 3, 1821, that paper speaks of a garden "back of the hospital," where our citizens of darker hue could go, as white inhabitants to Vauxhall, Chatham Garden, etc., to indulge in balmy air, ice cream, punch, etc. The place was known as the African Grove, and there, according to the Advocate, were "little boxes . . . filled with black beauties," and flirting and chatter were carried on in direct imitation of white dandies and belles in the bigger gardens to which black people were not admitted.

The National Advocate of September 21, 1821, states that the negroes resolved to get up a play, and used the upper apartments of the African Grove for a performance of Richard III. "A little dapper wooly-haired waiter at the City Hotel personated the royal Plantagenet," in "robes made up from discarded merino curtains of the ball room." Owing to the smallness of the company, King Henry and the Duchess were played by one person, and Lady Anne and Catesby by another; obviously the Elizabethan custom prevailed of casting all the parts to men. Several important scenes and characters were omitted, such as the princes, Buckingham, and the Lord Mayor. Lady Anne, in Act III, sang, quite incongruously, Eveleen's Bower. The *chef-d'œuvre,* says the writer, was the tent scene, in which the darkness of night, the black face of the king, the flourish of drums and clarionets, the start from the dream—"Gib me noder Horse" — and finally "the agony of the appalled Richard, the rolling eye, white gnashing teeth, clenched fists and phrenzied looks were all that the author could have wished." "Several fashionable songs" were sung "with no mean taste," and "the sable audience retired peaceably to their homes. Richard and Catesby were unfortunately taken up by the watch" — why I cannot imagine. The neighbours had formerly complained of the noise in the African garden; and entrances to it had been closed.

Before me, as I write, lies a very rare bill for this venture, under date of October 1, 1821. It announces for that evening the benefit of Mr. Hewlet *(sic)*, and "Mr. Brown has spared neither time nor expense in rendering this Entertainment agreeable to the Ladies and Gentlemen of Colour, being the third attempt of this kind in the City, by persons of Colour." The programme began with an "Opera", that is, a collection of songs by Hewlet *(sic)*, Hutchington and Thompson. Followed, "for the last time this Season," the Tragedy of Richard the Third, with Hutchington as King Henry and Buckingham, J. Hutchington as Stanley, Mathews as Richmond, Hewlett (now *sic*) as Richard, Miss Welsh as Prince of Wales and Lady Anne, and Miss J. Welsh as Elizabeth. Obviously the company had changed since the Advocate reviewed the Richard of earlier date. The entertainment continued with the pantomime Asama — Asama by Hewlet, and Asana by S. Welsh. "The ballet got up under the direction of Mr. Hewlet, being received on Monday evening, Sept. 24, with unbounded applause, will be repeated again" with Miss S. Welsh as Columbine, Hewlet as Daphnas, Thompson as Old Man, and Master Geib as Servant. The theatre is set down as at the corner of Mercer and Bleecker Street.

The Advocate, on October 27th, asserts that "The 'gentlemen of colour' announce another play at their Pantheon, corner of Bleecker and Mercer-streets, on Monday evening." Furthermore, "They have graciously made a partition at the back of their house, for the accommodation of the whites." This partition, erected by a race so long segregated in the negro gallery of playhouses strikes me as pathetic and ominous. The inroad of whites, out for a lark and bringing disorder and wanton mischief, led to a closing of the concern, as we learned from the Advocate, quoted in an issue of the American for early January, 1822:

> We have heretofore noticed the performances of a black corps dramatique in this city, at their Theatre, the corner of Bleecker and Mercer-streets. It appears that the sable managers, not satisfied with a small share of profit and a great portion of fame, determined to rival the great Park Theatre . . . and accordingly hired the Hotel next door to the Theatre, where they announced their performances. The audiences were generally of a riotous character, and amused themselves by throwing crackers on the stage, and cracking their jokes with the actors, until danger from fire and civil discord, rendered it necessary to break up the establishment. The ebony coloured wags were notified by the Police, that they must announce their last performance; but they, defying the public authority, went on and acted nightly. . . . On Monday evening a dozen watchmen made part of the audience. The play was Richard. . . . Several immediately ascended the stage and arrested his Majesty . . . so forthwith Richard, Richmond, Lady Ann, the dead King Henry, Queen Elizabeth, and the two young Princes, were escorted, in their tinselled robes, to the watch-house. . . . Finally they pleaded so hard in blank verse, and promised never to act Shakspeare again, that the Police Magistrates released them at a very late hour.

That the enterprise revived we learn from a tiny illiterate history in the library of the New York Historical Society. This brochure bears an impressive title-page — Sports of New York. By Simon Snipe. Containing an Evening at the African Theatre. Also a Trip to the Races! With Two Appropriate Songs. New-York. 1823. That the visit occurred in 1822 we may believe from the reference to the "prevailing Fever," which indeed mowed the city in the late summer and early autumn of that year.

"During the months of the prevailing Fever last year," writes this historian in little, he and Jake at last got to the theatre, "particularly well suited for the warm weather, as it let the breeze in plentifully between the crevices of the boards." The orchestra consisted of a violin, a clarionet and a bass fiddle, played by two white men and one black. The audience was "variegated," for "it was composed of white, black, copper-colored and light brown." The play was Othello. The curtain was raised, "and behold! — a street in Venice — it more resembled a dirty kitchen — enter Iago and Rodorigo — Iago was dressed in blue satin pantaloons, and a cap, which appeared to have been in the Revolutionary war, by the many shapes it now assumed; he wore a kind of roundabout jacket, or an old coat with the skirts turned up; he wore an ancient looking sword, well clad in a coat of rust. Rodorigo wore for a sword, the part of an iron hoop! his whole dress resembled that of a patent sweep's." Desdemona was "a very handsome copper-colored woman, and her dress somewhat superior" to all except Othello's "whose garments . . . was [*sic*] tolerably well adapted to the character he tryed, but failed to personate." Desdemona, alas! did not know her part, and "could not reply to any question asked her, until she had found the reply in the book."

This disgusted the audience, which "began to strew the stage with chesnuts, peas, apple-cores, &c. . . . One of them struck Iago," and "a second apple-core touching him on a tender place," after his speech he left the stage, and the curtain dropped. One of the company then came forward and announced that "it was out of dare power to proceed wid de play, but dat dey could git dare money back at de door, or dat dey would skip Othello and go on wid de rest of de performance." The audience "now began to clapp and stomp" their preference for the latter course, and "the curtain was again rose." Two men now sang The Rival Beauties; the verses quoted look like the beginnings of negro minstrelsy. The ditty became popular in other circles.

After a hornpipe, well danced by Desdemona, though in altercation with the fiddler, another "dark lady" danced, her dancing reminding the writer of "the verse which the Rival Beauties sung,

> "At dancing school I next was sent, all muffled up with care,
> Where I larnt to dance a minuet as graceful as a Bear!

"Whilst dancing she was assailed with a heavy shower of peas, that came from the gallery, and hissing from the pit"; she kept on, "until a plump potatoe in the pit. . . . flew from Sambo's pocket to join the dance." It hit her on the shin, and she, picking it up, walked "deliberately to the front of the stage, sent the potatoe, and struck Sambo on the bare head, and then ran off as if a watchman was after her." The curtain again fell, and after some dreadful music, The Poor Soldier was presented, with the "same sweep-looking dresses . . . and the same scenery" displayed in Othello.

THE AMERICAN MUSEUM, 1821-1822

The American for September 10th advertised the commencement of activities — if the weather was pleasant — by the Museum Band. The hall was to be brilliantly lighted, and "There has lately been added many rare and valuable articles pertaining to the book of Nature. The Museum, will continue to be conducted agreeable to the intentions of its late proprietor." For Evacuation Day, Monday, November 26th, was shown an elephant, which, if we may believe the American, "was wantonly shot in the town of Berwick, in 1815, as she with her keepers were passing from Boston to Maine. This animal was known by the name of Bet. She was considered one of the most docile and tractable of her race, but she fell by the hand of a ruffian. She is now put up in as good a style as it is possible to expect, considering her immense size." The reader may find a picture of the martyr in the Evening Post advertisements of this time. The Cosmorama now had some new pictures. On December 13th, a deputation of Indians visited the Museum, under the care of Major O'Falen. Affairs must have driven on quietly at the place; I found little else of interest until, on May 6th, the Band began for the summer.

VARIETY OF ENTERTAINMENT, 1821-1822

At Tammany Hall, on October 20th, the American ventriloquist, Nichols (or Nicholls), performed wonders. According to the American, he "will converse with a voice in the chimney and another voice under the floor, and make the voice in the chimney pass along the ceiling of the room, and from thence back into the fireplace. He will throw his voice out of the window into the street and converse with it near and at a distance." With him was Charles, who would swallow three swords, "each 24 inches long, all three at the same time, and permit any gentleman . . . to draw them from his stomach." All this one learns from the advertisement in the American. The American also advertises for two weeks, beginning on December 6th, at 11 Chatham Street, the corpse of a wonderful two-headed calf.

A different sort of voice production was aimed at by Dwyer, who resumed his school of elocution, at Cedar Street and Broadway in mid-October, and gave with his pupils an Oratorical Exhibition on October 26th at the City Hotel. These things I learn from the Post. More exciting, from the same paper, is the intelligence that C. Breslaw, "Emperor of Conjurers," possessed Harmony Hall, Duane and William Streets, the entire week of December 18th, with legerdemain and mechanical figures. And there was promise of "Good fires in the hall."

Breslaw and Lamoon had advertised in the National Advocate for the week of December 11th, at the same place. Samuel Woodworth, in whom our interest grows, had a "Literary and Musical Entertainment," on February 19th, at Washington Hall. At this he and also four amateurs recited, as did "S. of New Jersey." Lamb, Stevenson and Still appeared, and E. C. Riley fluted. Davies was at the piano. At the same hall, on Washington's Birthday, Solyman Brown and fifteen of his pupils in elocution celebrated by reciting, and were assisted by Lamb and "S. of New Jersey." These two precious items I glean from the American.

A Cabinet of Wax Figures at the Shakespeare Gallery, from September 13, 1821, exhibited, among many others, says the Daily Advertiser, Miss O'Neill, the famous London actress, Bonaparte, George IV, "Mme Blanchard, who lost her life falling out of a balloon when 2000 feet high," etc. Beginning on March 15, 1822, I find it at 322 Broadway. In violent contrast to these lifeless objects, a Grand Menagerie of Living Animals came to town at 452 Broadway, in early May. Tippoo Sultan, the Elephant, a mammoth Lion, a Camel, a Pacos (species of Llama), ridden by Dandy Jack, the Simian, and Little Jack, another Simian (I take it) "the admiration of all," were in this menagerie that was waiting to join the circus of the future. It remained here till July 4th. These novelties — waxen or alive— may be traced in the American. And let me add that Vogel's Musical Clockwork held forth for months of autumn and winter, at Vogel's, opposite Washington Hall; it chimed in Post advertisement. In the American, from August 3rd, was advertised a "Grand Orchestra of Androides," at the Saloon of Apollo — "*seven Automaton Figures* as large as life, who perform on *Twelve different* Instruments." Needless to say, Plimpton was god of the machine; occasionally Miss Plimpton sang, let us hope not so mechanically as the Androides played.

Concerts, 1821-1822

Master Jamieson, the juvenile violinist, performed (according to the American) on September 27th in McIntyre's Large Room, Washington Hall, assisted by the popular Lamb, Miss Dellinger, his father (also on the violin), and others. Speaking of Jamieson, I may say that the elder of that name announced in the American of December 13th that he had taken the Caledonian House, Sign of Auld Neil Gow, 18 Nassau Street, and there would entertain brother Caledonians with choice bar and cellar, and, on Mondays, Thursdays, and Saturdays, with "Songs, Catches, Glees & Duets, accompanied with Instrumental Music." This may have been but another form of a "free and easy." A real "free and easy" was advertised from time to time in the American, beginning September 14th, as held "over Washington Market." Prohibition was nearly a century in the future.

Perhaps the musical season really began when in the Post of mid-October the Secretary of the Harmonic Society called meetings for every Monday at 7:30, at Washington Market Hotel; I found no concerts advertised for this august society throughout the year. Mrs. French, one of the best vocalists then in America, advertised in the Post a concert at the City Hotel on October 23rd, with J. Metz, P. H. Taylor and P. K. Moran to assist. November 8th was announced as her "farewell." A newer candidate, Miss Victoire Boudet, was introduced (by way of Post advertisement) at the City Hotel on November 15th, aided by P. Taylor, flautist, Etienne, pianist, and Gentil, leader of the orchestra. She also, on November 29th, sang farewell. Meantime, on November 17th, at St. Peter's Church, Barclay Street, had occurred (see the American) a charity concert, involving Mrs. French, E. Riley, A. Taylor, Mrs. Meline, Metz, Mrs. Fagan and several amateurs.

Kinsela, the flute-player, held forth (see once more the American) on January 4th, at the City Hotel, along with P. K. Moran, Mrs. Moran, Christiani and a band composed of "several gentlemen amateurs" and professionals. How dreadful some of these things would seem a hundred years later! The Post of December 26th advertises a concert by Mrs. John Toder Horst, from Hamburgh, for the morning of December 28th, at eleven o'clock, at the City Hotel; the admission was to be two dollars, and "some of the first talents" were to assist. Whether or not this matinée came to pass, I cannot say; the lady was announced, in the American, for another appearance, with Christiani, Miss Gillingham, and Meline, on January 11th — and at the usual price of one dollar. The newcomer played the piano, and was soon giving music-lessons in our devouring city.

A sacred concert on January 22nd occupied St. Paul's Church, with local talent including, in American announcements, Messrs. Moran, J. Metz, Sage, Earle, Allen, and Morse, and Mrs. Moran and Mrs. Fagan. Mrs. Meline and Christiani had (*vide* the Post) an old-time "Concert and Cotillion Party" at Washington Hall, on February 15th, Durra attending to the dance. And Mr. Noke, of London and Mr. Barraud of Paris advertised in the Post of March 7th a novel concert at Jamieson's Caledonian House, 18 Nassau Street, for the evening of March 12th. Tickets could be had of, among others, "Mr. Hodgkinson, corner of Nassau and Fulton St." On April 9th, at the City Hotel, P. H. Taylor, flautist, gathered together a sheaf of talent in William Taylor, of London, who led the band, A. Taylor, vocalist, Barraud, violin, now announced as *élève du Conservatoire de Paris* — his first (!) appearance, Mrs. Holman, Etienne, Julius Metz, Thibaud, &c. — a concert of old-time fulness and variety, chronicled in the American and the Advertiser. Barraud appeared again on April 27th, at the City Hotel, for the French Benevolent Society, his associates in Post advertisements being A. Taylor, Mrs. Holman, Etienne, and Thibaud (*sic*). A sacred concert at Trinity Church, on May 6th, directed by Erben, enlisted, saith the Post, Miss Gillingham, Mrs. Fagan, Earle, Singleton, &c. Singleton we see passing from summer gardens to the holy Trinity edifice. The record skips (in the American) to July 9th, when Master Holloway (aged ten) played the violin at Washington Hall, with no less a trio than Maywood, Woodhull and Richings, of the theatre, as coadjutors; Meline (clarionet), Miss Gillingham, and Gentil (leader) were in the bill. On July 23rd the season ended with the great T. Philipps and his pupil, Miss Davis from Dublin, at Washington Hall. Miss Davis (credit the American!) sang Bishop's long popular The Mocking Bird, and also played the piano.

There were many paintings, large and small, of subjects sacred, historical or profane, on exhibition in New York in 1821-1822; but I feel it no longer my duty to record such things, unless they were panoramic and therefore related to the scene-painter's art. Such was The Garden of Versailles advertised in the American in May, as at the Rotunda. The town was flourishing, also, with dancing-masters and mistresses, mostly of decidedly Gallic names, and many of them old friends of ours; but their balls with ballets and *pas seuls* by ambitious and talented students need no longer worry our o'erwrought pen. I dismiss such things now forever from my history of the stage.

CIRCUS, 1822

The Daily Advertiser must have been eagerly scanned for many weeks following February 11, 1822; in it small boys of all ages found promise, till far into the summer, of joys arenic and spectacular. West advertised that the Circus, Grand Street, would be "opened, on the above evening, with his celebrated Equestrian Troop and Beautiful Horses, which cannot be surpassed in any city in Europe." Performances were given every evening except Saturdays and Sundays. In a short time, "Pantomimes, Dances, Singing, Melo Dramas, etc," were down as part of the show. Monsieur Godeau, "the Wonder of the World, on the Tight Rope," began on April 8th. For the week of the 22nd he was to make a "wonderful ascension," on the rope, from the stage to the upper boxes; but, alas! on the 25th, "Mr. West respectfully informs the public, that in consequence of Mons. Godeau having fallen from the rope in performing the ascension, and only being slightly injured, prevents him from performing this week." Not until May 15th could the "Wonder of the World" resume. Master G. F. Smith, the ubiquitous prodigy, recited here, beginning on May 21st, his war-horses being Alexander's Feast, The Seven Ages of Man, and Mary, the Maid of the Inn. He acted Young Norval on May 27th, 28th and 29th, and Flash, in Miss in Her Teens, on the 30th and 31st. Octavian in The Mountaineers, next engaged his histrionic talent, from June 3rd to 6th, inclusive; for his benefit, on the 7th, he essayed Dick, in The Apprentice.

And now the Daily Advertiser becomes more specific in promise. La Perouse began on June 10th, with Williams in the title-rôle, Master Yeaman as the Monkey, and Mrs. West as Umba. Williams, Yeaman, Lawson, Miss

Dupree and Mrs. West also gave the ballet, Flora's Birthday. Laidley's benefit, on June 18th, revived Zembuca, with "the elephant and the camel," and provided Yeaman's "surprising leap through a hoop of daggers," and a "wonderful leap" by Williams, the clown, "over the living Elephant and Camel." These two animals made their last appearance, on June 19th, for the benefit of Stuchbury. Burslem, comic singer, put up, on June 20th, Don Quixote, with the popular Yeaman, "the flying horseman," as Sancho Panza, and also offered the simian, Dandy Jack. Mrs. Tatnall, on the following evening, gave the serious pantomime of The Brazen Bandit, with herself as Rosabella, Mrs. West as Eliza, Master West as Frederick, and Master Rogers as a child.

Williams next came forward on the night of June 24th, when Mrs. Williams made her first appearance and was advertised to "go through a variety of feats with flags, &c., and conclude with the Six Divisions of the Broad Sword, the horse in full speed." A remarkable equestrienne! Mother Bunch, or, the Yellow Dwarf was Drummond's bid for patronage on the 25th. Subsequent beneficiaries were Mrs. Monier (June 26th), with the aid of Mrs. Williams, and Miss McManus, a songstress; Johnson (27th), with Sidney and His Dog, the canine played by Mrs. Williams's dog, Vulcan; and Bellmont [*sic*], young American clown. Master Carnes, the equestrian, on July 1st, promised the pantomime of The Quaker's Return, horsemanship by Mrs. Williams, Don Quixote, Champlin on the slack wire, and a "wonderful leap" by Williams, over a stage wagon and six horses. This seems to me the richest of the offerings. On July 8th, Mrs. Williams appeared in the spectacular The Forest of Bondy.

For a week the show stopped. On July 15th, the Circus re-opened, with "the interior ornamented and repainted during the recess." On the stage was "the Coronation, as performed at the Park Theatre, in which all the beautiful horses will be introduced." The next night The Coronation was followed by the farce of Fortune's Frolic. But, beginning on July 20th, every evening (except Saturday) saw "The Forty Thieves with forty real horses"; what could be more mathematically perfect — a horse for every thief? This exquisite show persisted till July 29th, when came Blue Beard, "with all the horses." The inevitable climax was reached on August 5th with the still more inevitable Timour the Tartar. During the last two or three weeks of performing, The Secret Mine, "wrote expressly for Mr. West's horses" — I am quoting literally — carried spectacle-lovers to the heaven envisaged by the faithful melodramatist; "Mrs. Tatnall will ride her Arabian charger up the craggy part of the mine, to the astonishment of every beholder." The same feat of horsemanship two years later carried The Cataract of the Ganges to incredible success at the fashionable Park Theatre; by that time, however, spectators hardly knew whether drama was meant to be a circus or a purgation.

SUMMER GARDENS, 1822

On May 6th, Vauxhall — according to the American — was "open," with "more than 400 lamps"; Richmond Hill Garden — once the estate of Aaron Burr, and in the '30's to boast an opera house and theatre — began on May 6th, with "an excellent band," fireworks "in preparation," and Patrick and Dench as proprietors. It made the American its mouthpiece. On the 13th, Master Carroll, aged eleven, played on the French horn, poor child; Ramage recited and sang, and Noke led the band. In late May, Still, and Lamb sang there. The advertisements for May 28th show a band (all named) under W. Noke, pupil of Kreutzer, Paris, as leader and first violin, and with Master Carroll as first French horn. Noke we met earlier at Jamieson's retreat. The remaining instruments were a second violin, a tenor, 'cello, two flutes, three clarionets, another horn, two bugles, two bassoons, a base drum, a triangle and cymbals.

Barrière began to advertise in the American, on May 30th, with an apology for the omission of a fencing match promised for the 28th. Still, Lamb, Anderson (recitations), Master Suydam (recitations) and Lagier (Kent bugle) were among the attractions of the 30th. Lamb and Still, I may say, appeared at both Chatham Garden and Richmond Hill, frequently on the same evenings. On June 10th, Mrs. Meline began a long engagement at Chatham Garden. The Columbian Garden at Prince Street also had, on June 15th, the ubiquitous Lamb, and at Vauxhall about this time Madden announced fireworks. J. Jones, from Boston, in comic songs and dances, Saunders, and Master Carroll filled the evening of June 21st at Richmond Hill. Jones's début fell on the 17th.

Barrière had adopted the pleasing caption, "Rural Theatre, Chatham Garden." On the 19th and subsequently, he had Morris in comic songs, Lamb, Still, Mrs. Meline, the two Masters Davies, Lambton, and Ritter. Miss Harper, from the Theatre Royal, Cheltenham, began on the 23rd of June, in songs; Lambton in comic songs joined Lamb and the others, now familiar in the bills. On June 25th, Master G. F. Smith recited. Thus June waned from garden to garden.

The glorious Fourth of July brought coruscating rockets, balloon ascensions, illuminations, fairy-land — soothing balm, by night, after the noisy revels by day. The newspapers are weighted with rival promises from various gardens. At Chatham Garden, Mrs. Meline, Master Smith, Lamb, Morris and Lambton appeared; and "two Chinese pavilions" were erected for the ladies, affording a full view of the stage. And at Richmond Hill, fireworks by the clever T. Patrick alternated with music by Simmons, Miss MacManus, Saunders, Gardiner, George and Alexander. Vauxhall was less prolific in vocality (so to speak) but there, far from the city's heat, one could enjoy light refreshment and balmy breezes fraught with love and patriotism. And "Master George Frederick Cooke Smith" recited with Lamb and Masters to sing.

All the places of resort here mentioned continue to allure throughout the summer; I merely caught them at the point of highest endeavour,— and chiefly in the columns of the American. Richmond Hill Garden during July advertised concerts by Jones, Miss McManus, Saunders, Miss Dyer, &c.; also slack-wire performances by Champlin. The Columbian Gardens at Broadway and Prince Street (the neighbourhood of the later Niblo's) piped an occasional call to customers through the columns of one or another of the daily journals. And Bell Cottage Garden, 558 Broadway, was offering, through the Post, in July, balloon ascensions, and vocal and instrumental concerts. At any rate, the reader sees that, with Castle Garden (as a park), Chatham Garden, Richmond Hill, Vauxhall and the Columbian Gardens, New Yorkers in the dog-days of 1822 were not without charming retreat for hot afternoons beneath bosky shades, or for torrid evenings, under Chinese lanterns rendering almost garish soft Phœbe's silvery glow.

Rural Theatre, Chatham Garden, 1822

At length, Barrière, that Napoleon of the gardens, rising nobly above his pyramids of ice-cream, began to feel his way toward the enterprise that was to culminate two seasons later in the establishment of the great Chatham Garden Theatre. From July 18th he intermittently advertised in the American concerts by Mrs. Meline, with Lambton, Master Smith, Mrs. Bezeau, Saunders, Lamb, Wilson, Garner (the Gardiner of July 4th?) and a full orchestra. It must have been a memory of this season that led Cowell (M. Vinaigre, and a member of the hostile crew) to write contemptuously of Barrière's "platform," covered "with canvass," of his small orchestra, and of Lamb, "a chorus-singer from the Park," who "bleated a song or two."

Later, Barrière was to make Cowell and those of the Park sing a tune awry. Meantime, on July 22nd, Tatin began an engagement, and, on July 24th, the popular Master G. F. Smith appeared in recitation of Alexander's Feast, and as Sylvester Daggerwood, in which, no doubt, his imitations were precocious and bright. This angel child appeared for several nights, varying his recitations, but retaining Daggerwood.

On August 2nd, Barrière moved with bolder step. In addition to the regular concert, he gave The Poor Soldier, with this cast:

Patrick	Mr. Lamb	Father Luke	Mr. Talbot
Fitzroy	Mr. Lewis	Dermot	Mr. Robertson
Peter	Mr. Morris	Norah	Mrs. Talbot
Darby	Mr. Simpson	Kathleen	Mrs. Dorion
Bagatelle	Mr. Saunders		

Some of the performers will be recognised as regular vocalists of the establishment; others had been playing with Mrs. Baldwin at the City Theatre, and look sadly like the wrecks of that ambitious enterprise. The Poor Soldier was given for three nights, and was replaced by The Village Lawyer (August 7th), with Alexander Simpson as Snarl, Lamb as Charles, Mrs. Dorion as Mrs. Scout, and Mrs. Talbot as Kate. A precious show on August 12th introduced Master Smith as Captain Slash in Miss in Her Teens; Mrs. Talbot as Miss Biddy, and Mrs. Dorion as Tag. Mrs. Dorion appeared in Bombastes Furioso (Barrière's fourth offering) on August 13th, her chief coadjutor being the comic Alexander Simpson.

August 16th brought to the Rural Theatre the popular Blue Devils. That all was not going well in the sylvan retreat I surmise from the advertisement of that day in the American:

> The proprietor would respectfully suggest to his friends and the public, that in consequence of his very heavy expenses, and the very small admission which he charges, begs leave to say, that his only reliance to reimburse himself is by the sale of his refreshments, and as the amusements in his garden are innocent and rational, he relies on his friends for their usual liberality.

A few flickering benefits followed through the late summer. For Mrs. Meline's, on August 20th, that popular vocalist made " her first appearance in any character," as Rosina. Advertisements became sporadic; Mr. and Mrs. Talbot, however, offered for their benefit, September 6th, The Review and Miss in Her Teens. The yellow fever scourged New York with more than usual virulence, and doubtless the crowd looked too suspiciously on its neighbours to wish to congregate with them in large numbers. People fled into the country beyond Grand Street, and Chatham Garden was deserted. This I gather from the advertisement in the Post of September 9th, when the garden re-opened, with Miss McManus, Garner, Noke and W. Robinson (*sic*).

This is the last of Chatham Garden for the summer of 1822; the performances above listed were the cradle of Barrière's hopes. Next year we shall find a more elaborate stage and more distinguished people adorning it.

BROOKLYN, 1821-1822

A blight fell this season on Brooklyn amusements; or perhaps purveyors trusted not the lighting of the Star. That paper advertised a concert of Sacred Music, at St. Ann's Church, which finally got itself sung on November 22nd, with selections from Haydn, Chapple, Kent, Handel, Trajetta, Violti, and Pleyel; Barnett led the orchestra and played the violin, and W. A. Rabbeson was organist. The Star of February 14, 1822, let it be known that " Mr. Brown, who is giving instructions to a select class of pupils in elocution, proposes to deliver an original Poem at Washington Hall, the approaching anniversary of Washington's Birthday." An ode by Woodworth glorified the occasion, as did declamations by fifteen of Mr. Brown's pupils. A call in the Star of March 14th for young men " wishing to join " the Brooklyn Band ushered in an early spring. But lo! on July 25, 1822, the only paper of the village bore tidings of (I fear) amateur promptings: " Theatrical. The Ladies and Gentlemen of Brooklyn are respectfully informed, that a number of young Gentlemen, from New York, intend giving AN ENTERTAINMENT, *Consisting of Songs, Recitations,* &c. at Dempsey's Blooming-Grove Garden, on . . . July 30th, 1822." And " an officer will stand to keep order." Apparently, amateurism might beget flying missiles. With this sad thought, I leave Brooklyn to the poverty of its fate, as non-recorded in the Long Island Star of 1821–22.

CHAPTER II

THE BEGINNING OF COMPETITION, 1822-1823

THE reader has long expected a surcease of the winter monopoly of Price and Simpson. The population of New York in 1820 was 123,706; in 1830 it arose to 197,092 — practically 200,000. It would have been extraordinary if hardy adventurers in that decade had not attempted to establish other theatres and newer methods of producing plays. Besides, the race of actors was constantly increasing, and outlets must be provided for their activity. The years upon which we are now entering must have been troubled and vexatious to the Park interests; premonition of coming anxiety must have disturbed them during the very busy summer months I have just recorded.

More immediate concern, however, darkened the earlier days of the season of 1822–23. The yellow fever had driven from the city all who could depart, and the usual time of opening arrived, with great uncertainty as to whether the company should invite audiences, and, if so, whither. The managers arranged to move uptown, out of the congested districts, and announced performances at the Circus, Broadway, between Grand and Howard Streets, where they felt that all would be safe. They opened on September 9th, with two of the greatest favourites of last year — The Spy and The Turnpike Gate; Maywood's Harvey Birch and Cowell's Crack were depended on to fill the house. Until November 1st, or thereabouts, when all danger of pestilence was deemed to be past, the players occupied this more or less open structure, and allured by the varied offerings of their regular repertoire. A Cure for the Heartache and She Stoops to Conquer, The Stranger, The Poor Gentleman, and The Wandering Boys were among their first offerings. The Heir at Law, The Busy Body and The Rivals were later delights. Maywood was the chief "heavy" support, and played in The Castle Spectre, The Merchant of Venice, Rob Roy, The Mountaineers, Guy Mannering, Richard III and King Lear; Cowell was the mainstay of the farces and of the low-comedy rôles in general. Pritchard's long illness (resulting in death on January 31st) removed him from the scene, and Mrs. Barrett retired. Her place as first old woman was filled by Mrs. Wheatley, who at last attained what had been the goal of many discouraging years. Of course Mr. and Mrs. Barnes had not returned from Europe. Miss Johnson succeeded to some of her parts, including Thérèse (or Terese, as it was always spelled). In other respects the company remained as at the close of the last season. The Misses Durang still danced.

No novelty graced the stage, but the bills changed nightly and variety held sway. Some of the productions of the preceding year tested their value now — The Antiquary on October 2nd, and Adeline on October 11th (with Miss Johnson in the title-rôle); The Two Wives preceded, on September 24th. On September 25th, Maywood was Gambia, in The Slave, other characters by Simpson, Mrs. Battersby and Mrs. Holman.

THE COMPANY AT HOME; FOOT AND WATKINSON

Doubtless all were pleased to return to the Park, on November 4th. The managers had saved their heavy ammunition for this desired event. In the first place, the theatre had been re-decorated, under the direction of Cowell, who tells us that he undertook the work gratuitously, " rather as an acknowledgment than a return for the many acts of kindness I had received from " the managers. Young Henry Isherwood was his assistant. "Glass chandeliers were purchased to supply the place of the iron hoops; the proscenium was arched and raised; no expense was spared for material; and, dressed in gray and gold . . . the 'Park' assumed the responsible appearance it has maintained ever since." The reader may see this interior in the painting — now in the rooms of the Historical Society — of Charles Mathews's first appearance in the theatre; just what changes Cowell effected may be observed by a comparison with the newspaper print of the auditorium, made at the time of the opening of the house in the previous season.

New members of the company were reserved for the home-coming. On the first night (November 4th), John Forrester Foot, "from Drury Lane," made his début as Governor Heartall. Says the Post of November 5th, " Mr. Foot was received by the generous applause which our audience are ready to pay a stranger in advance. In the course of the evening he made a permanent lodgment in the good graces of the audience." This lodgment was really made by the newcomer; for several years Foot was respected, if not ardently admired, in old men's parts. He was a safe and dependable actor, though somewhat somniferous at times. We shall meet his name frequently. During the early days of the present season he played Sir Philip Blandford (November 5th), Old Dornton (November 7th), Lieutenant Worthington (November 9th), Stedfast, in The Heir at Law (November 11th), Barford, in Who Wants a Guinea (November 13th), Boniface, in The Beaux' Stratagem (November 20th), and — oddly enough for an Englishman just arrived — Washington, in The Glory of Columbia (November 25th). This list of parts shows a quality in the actor that would seem to be a combination of John Gilbert and Charles

Fisher, when they were both at Wallack's, in the '60's; though I fancy that Foot could not remotely approach either of those superb comedians.

On the second night of the season (November 5th), James Watkinson made his first appearance as Sir Abel Handy, and as Old Brummagem, in Lock and Key. This actor was evidently expected to replace the much-missed Barnes; without doing that, Watkinson (who had played at Drury Lane and the Haymarket), succeeded in establishing himself as a well-liked comedian. His parts, during his first days with the company, were Old Dowdle in The Prisoner at Large (November 6th), Silky (November 7th), Polonius (November 8th), Sir Robert Bramble (November 9th), Lord Duberly (November 11th), Jonathan Oldskirt (November 13th), and Foigard, in The Beaux' Stratagem (November 20th). If Foot's range seemed to include parts that one would have expected to give John Gilbert, and others that one would have assigned to Charles Fisher, Watkinson's includes old men that later went to Gilbert, and low comedy rôles that at Wallack's would have been entrusted to George Holland or Harry Beckett! This confusing casting is due to the fact that certain characters like Sir Anthony Absolute, Lord Duberly, etc., were still regarded as the property of the low comedians, the polite old gentleman awaiting the maturity of Henry Placide.

FIRST APPEARANCE OF MATHEWS

The event of the season was the arrival of Charles Mathews. Owing to the fever scare, he had made his American début at Baltimore, but now, on November 7th, he first greeted a New York audience, in the character of Goldfinch; he also played Monsieur Morbleu in Moncrieff's farce of Monsieur Tonson, then first produced in New York, with Miss Johnson as Madame Bellegarde, Mrs. Wheatley as Mrs. Thompson, Mrs. Bancker as Adolphine, Foot as Thompson, Simpson as Tom King, Woodhull as Ardorly, and Phillips as Rusty. Next day thus quoth the Post:

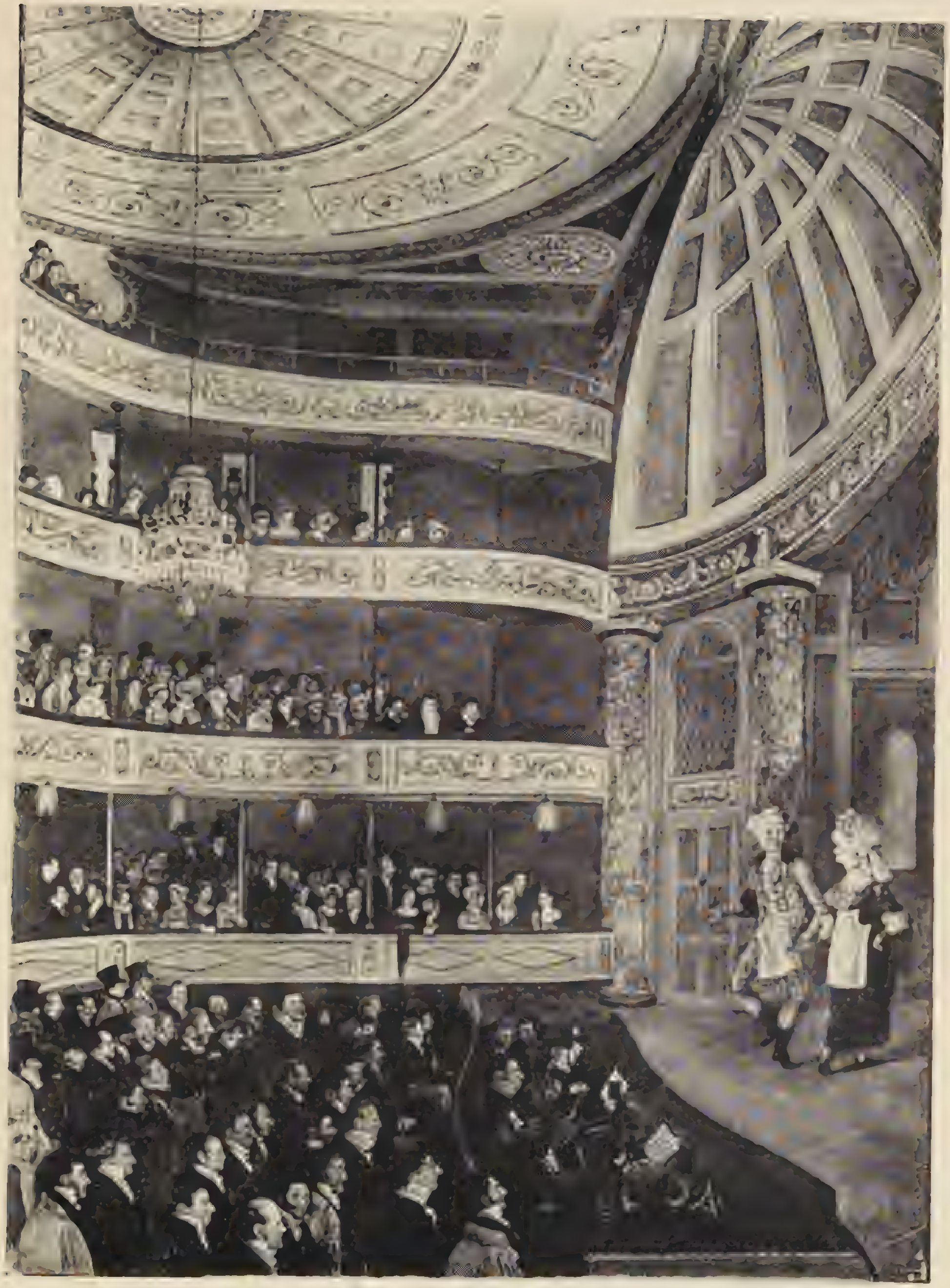
> Last evening Mr. Mathews made his first appearance before a New York audience. . . . The house overflowed so much and so early that the manager was called forward at half past six and entreated to order the door of the pit to be shut against any further entrance, which was accordingly done. Mr. Mathews throughout the play, farce, and songs acquitted himself in such a manner as to produce not only universal delight, but no small surprise. This enjoyment will prove a great card for both manager and actor.

The American, disliking the character of Goldfinch, declines to discuss Mathews's assumption of it; but, in the farce, "he was inimitable, and we have never enjoyed a greater treat than from the Monsieur Tonson of Matthews [*sic*]."

For his second appearance (November 9th), the comedian chose Ollapod and Somno (The Sleep Walker); for his third, (November 11th), Dr. Pangloss and Monsieur Tonson. These were all good parts, and richly rewarded were both actor and public. The Post of November 12th asserts that his attraction increases — his third house was "overflowing." He is "a genuine son of Comus, exhibiting talents of the first order" in his line.

The engagement went on to a brilliant conclusion. On November 13th, Mathews played Solomon Gundy, in Who Wants a Guinea? and Buskin in Killing No Murder. On the 15th, he appeared as Falstaff, to the Henry IV of Foot, the Prince of Simpson, the Hotspur of Clarke, the Francis of Cowell, the First Carrier of Watkinson, and the Lady Percy of Mrs. Battersby. In the afterpiece of The Lying Valet, Mathews played Sharp. On the 18th, The Road to Ruin allowed the great favourite to repeat Goldfinch; in the afterpiece, The Actor of All Work, he went through the popular trick of personating seven characters. In this, the first performance here of the farce, Foot was Valenspeck, and Master Blakeley was Alexander. The last night of Mathews's engagement (November 26th) offered him as Scrub in the now rarely-acted The Beaux' Stratagem, with Woodhull as Aimwell, Simpson as Archer, Kent (whose vogue had been stamped out by Foot) as Sullen, Watkinson as Foigard, Foot as Boniface, Mrs. Battersby as Mrs. Sullen, and Miss Johnson as Cherry — an interesting cast. Monsieur Tonson ended the bill — its third performance. For his benefit, Mathews enacted Rover, in Wild Oats, and repeated The Actor of All Work. In the former, he gave imitations of Kemble, Young, Cooke, Kean, Fawcett, Munden, and Incledon.

It will be seen that the comedian played parts of varying character in a number of pieces associated with the regular repertoire. As a matter of fact, Mathews's fame, latterly, in London, had been won in a kind of entertainment which somewhat resembled Foote's old invitation to a Dish of Tea, or more recently Dibdin's monologues on things in general. For some reason, Mathews had never established himself in the royal theatres of London; possibly the popularity of Munden, Liston, Fawcett, Emery, and the other great comedians entrenched therein militated against his success. At any rate, for several years back, he had been giving at the English Opera House, in the Strand, his immensely popular entertainments, in which he described some phase of English or Continental life, illustrating by song, anecdote, monologue, etc., but in which he was the sole performer throughout the evening. These shows generally began with Mathews seated quietly at a table, and frequently ended with a protean or "lightning change" act, in which he impersonated a number of different characters, a second succeeding almost before the first had made his exit. Needless to say, ventriloquism played an important part in these operations. Some were exceedingly funny, and would run for many successive nights in



PARK THEATRE, 1822—CHARLES MATHEWS AND MISS JOHNSON IN MONSIEUR TONSON

From a Painting in Possession of the New York Historical Society

London. In fact, Mathews's "At Homes," as they were most likely to be called, were a distinct feature of the London season.

He had, apparently, hoped to make his first appearance here in one of these entertainments; but Price, who saw his work in Baltimore, insisted that for his first New York engagement, the actor should appear only in legitimate plays and farces; the "At Homes" would then serve as an excellent drawing card for a second engagement. And so it proved. Mathews, under date of November 15, writes enthusiastically to his wife in London (Memoirs of Charles Mathews, Comedian, by Mrs. Mathews):

> I have made my appearance here, and have made a prodigious hit. Price has just shown himself a capital politician. You know how I fought against appearing in the regular drama, and had determined, up to the time I saw him in Baltimore, that I would not be moved from my fixed resolve. The Baltimore audience, however, were noisy, and they drove me from my table, and I took to the drama in despair; for I was out of heart, out of humour, and out of pocket. So I acted *Duberly* and the *"Polly Packet"—Solomon Gundy,* and *"Diligence," Monsieur Tonson.* . . . Well, Price saw me act *Goldfinch* and *Tonson* one night, and came round and said, "Those, sir, are the two parts you open in at New York; they have seen nothing like your *Goldfinch,* Sir, and it must be so." . . . I opened [in New York] to the greatest stock house ever known, much greater than that of Cooke or Kean. Nearly 1,800 dollars! My reception was more than rapturous; I never recollect anything more joyous in my life. They infused me with fun; I was in tip-top spirits; and the songs were hailed with shouts. The *Tonson* was equal in effect to the most successful of my former personations; and at the dropping of the curtain, huzzas cheered my efforts. . . . All the places were taken for my benefit. Therefore Price calculated cleverly, that to begin the entertainments until my second engagement would be throwing them away. I have my benefit on the eighth night,—then make a fresh engagement with all my novelty.

Under date of November 23rd, he writes his wife that the receipts for his first term of eight nights aggregated $10,962; the début brought $1700, the benefit $1800. "This is superior to anything I ever did out of London. I have gained 25*l.* per night by sharing."

As was to be expected, the great man was immediately re-engaged; and now he began on a series of his famous "At Homes." For November 27th, the Daily Advertiser announced:

> Mr. Mathews' "At Home."
>
> This evening, November 27, will be presented, an entire new Entertainment, in 3 acts, (*the whole of the Characters by Mr. MATHEWS*) called A TRIP TO PARIS—consisting of Recitations, Stories, Anec-

> dotes and Songs; as performed by him at the English Opera House, London, 40 nights in one season, with universal approbation & applause.

An excellent account of this entertainment, with its clever handling of French types, travelling Britons, etc., may be found in Mrs. Mathews's Memoir; it must have been richly humorous. It must, as well, have been a complete, and perhaps a baffling novelty to many of the New York audience. The third part of the entertainment consisted of a " Mono-polo-logue," La Diligence. The second " At Home " was advertised for the 29th:

> *Mr. Mathews* (having been out of his element) will be found again AT HOME THIS EVENING, Nov. 29, when it is respectfully announced, that he will have the honour to attempt a description of his Travels in Air, Earth, and Water. The whole to conclude with the representation of a Sea voyage in the Polly Packet.

For December 2nd, " Mr. Mathews will have the honour of presenting his Mailcoach Adventures, to which will be added Monsieur Tonson "—the last, first sign of dubiety concerning the " At Homes " and a casting of the anchor to the windward, in regular drama. December 4th, brought Mathews's latest London entertainment — The Youthful Days of Mr. Mathews. After that, the comedian went back to Goldfinch in The Road to Ruin (December 6th), though he afterwards represented " the *pleasures* of a sea voyage in the Polly Packet." On December 9th he repeated the Youthful Days. From this time forward in the engagement there was no attempt to keep Mathews entirely " at home." He played Rover on the 11th, " after which a Mono-polo-logue [La Diligence], in which Mr. Mathews will personate seven characters." For his benefit on the 13th, he enacted Sir David Dunder, in Ways and Means, " after which a Colloquial, Ventriloquial, Hic et Ubiquetical Trifle, called a Christmas at Brighton, the characters by Mr. M —." The entertainments concluded with the beneficiary as Somno, in The Sleep Walker. His last appearance, prior to departure for other cities, was (December 16th) for the benefit of Miss Johnson, whose success as Madame Bellegarde had ably seconded his own as Monsieur Morbleu; he enacted Ollapad and Morbleu.

Mathews's own feelings regarding the experiment of the " At Homes " are evidenced in a rueful letter to his wife, under date of November 30th; the date must be a mistake, since some of the events chronicled occurred on December 2nd:

> I commenced a second engagement on Wednesday last, with the "Trip to Paris," to the best house I have yet played to, being upwards of 1800 dollars,—some few more than my benefit. Truth to say, I was sorry for it. The theatre is quite as large as that of Covent-Garden; and the difference between 4*s*.6*d*. boxes and 7*s*., with the receipts I have hitherto sent

> you, will make this apparent. It was too full to obtain the sort of silent attention that my "Table-Talk" requires. The countenance and varieties of its expression were necessarily lost to a large proportion of the audience; and I therefore felt the want of powers to produce my usual effects. I do not speak so much of the consequence on this night, as the evident effects of the report that the auditors then present made of it to others who were not there the second night. "The Polly Packet" fell off to 1000 dollars; and I found a coldness in the audience during the Table acts each night, that was very opposite to the effects produced upon them by my acting. The dramatic parts, third act of each, were as effective as they have been elsewhere. . . . My "At Home," indefinable in its title, and unexplained in its character, raised an expectation that I fear was not to be satisfied by mortal powers. Yet it was not a failure. The upper orders highly admire it; but the other ranks of persons appear at a loss how to designate it. "It will rise, be assured, as it is better understood," say my friends. "The Youthful Days" did rise, and went admirably. On the third night, I performed "The Mail Coach Adventures," and "Tonson" again. The house is nearly all taken again for my second benefit; and Price is yet sanguine as ever about a third engagement, after my return from Boston.

JOHN H. CLARKE

Mathews, of course, was the great card during November and the first weeks of December. But on November 8th appeared a new actor destined to take a high place as a member of the company. This was John H. Clarke, a serious and responsible player, who won his way through adverse criticism to a position of universal esteem. He made his début as Hamlet, a part manifestly beyond his powers; but in secondary tragic characters, in support of stars, he came to be recognised as an invaluable coadjutor. His second part was de Valmont, in The Foundling of the Forest (November 12th); thereafter he gave proof of his mettle as Matthew, in The Warlock of the Glen (November 14th), Hotspur (November 15th), Harry Dornton, a part for which he was unfitted (November 18th), Hastings (in Jane Shore, November 20th), Faulkland (23rd), etc. Much theatrical history at the Park, hereafter, will be made by this conscientious actor. Years hence we shall meet his delightful daughter, Constantia.

During the last days of 1822, Mrs. Baldwin was again exercising amateurs and professionals at the City Theatre; an enterprise of which more anon. Possibly because of this opposition, the Park played a full hand of stars, and played them very cleverly. It had, also, a new play or two. December 5th saw the birth of All in the Dark, or, the Banks of the Elbe, with Foot as Baron von Braunschweig, Woodhull as Lieutenant Blumenthal, Simpson as Lieutenant Steinbach, Cowell as Stop, Mrs. Holman as Rosa Blumenthal, Mrs. Bancker as Sophia Steinbach, and Miss Johnson as Madel; December 20th witnessed its burial. On December 18th, two nights after Mathews's "farewell," Colman's play, The Law of Java, had the first of several performances:

Emperor of Java	Mr. Woodhull	Major von Glozen	Mr. Watkinson
Agib	Mr. Kent	Hans Gayvelt	Mr. Simpson
Grumbick	Mr. Anderson	Snickersnee	Mr. Wheatley
Baspa	Mr. Richings	Pengoose	Mr. Cowell
Cojo	Mr. Bancker	Zaide	Miss Johnson
Parbaya	Mr. Clarke	Nourjadee	Mrs. Holman
Orzinga	Mr. Foot		

Reader, to compare the snows of that year with those of two years previously, read the casts of the Kean season, 1820–21; what changes, with the coming of Cowell, Kent, Foot, Clarke and Watkinson!

After this spurt of novelty, the managers fell back on the blissful certainty of stars. Even before Mathews departed, the never-failing Cooper came back, as Virginius (November 28th), following on the 30th as Damon (for the first time in New York); Knowles and his kind were killing the Shakespeare in this admired actor. In Damon and Pythias, Clarke was Dionysius, Simpson Pythias, Miss Johnson Calanthe, and Mrs. Battersby Hermion. The play was repeated on December 10th; on the 19th, Cooper enacted Macbeth to the Lady Macbeth of Mrs. Battersby. Mrs. Barnes must have been sadly missed in these days. Cooper gave Virginius again (December 20th), Rolla (on the 21st), and departed, after a third Damon (on the 23rd). His performances had been scattering — with unaccountable intervals in time.

WALLACK AND MRS. GILFERT

J. W. Wallack returned on December 26th, as Captain Bertram and Dick Dashall. Ireland says that, in the first part, "his use of crutches excited the deepest feeling of sympathy in the audience, which was turned into astonishment and delight, by his change in the afterpiece to the gay and rollicking Dick, with his fractured limb retaining no evidence of his late disaster." Wallack probably knew the emotional effect to be counted on by the use of those crutches; otherwise I think he might have come out in his favourite part of Rolla, which, indeed, he acted on the 27th. The next night, he gave Octavian and Dick Dashall.

On December 30th the long-absent Mrs. Gilfert re-appeared in her great part of Lady Townly. Wallack essayed Coriolanus on January 2nd, and with the very attractive Mrs. Gilfert appeared in rapid succession in Bertram (January 3rd), The Stranger (6th), Much Ado about Nothing (8th), The Wonder (9th), and Macbeth (10th). Mrs. Gilfert's Mrs.

Oakly, and Wallack's Walter were seen on the 13th. The last joint appearance of the stars was as Benedick and Beatrice, on January 15th. These were Wallack's first attempts here as Benedick. Clarke was Claudio, Woodhull Don Pedro, Foot Leonato, Kent Antonio, Cowell Dogberry, Watkinson Verges, and Mrs. Bancker Hero — a very interesting cast.

Let us go back to January 1st, when the managers made a New Year's gift in the form of Moncrieff's melodrama, Guy Fawkes, or, the Gunpowder Plot, a success of the Cobourg Theatre, London, and therefore hardly becoming the stage of our famous Old Drury:

King James	Mr. Watkinson	Catesby	Mr. Phillips
Cecil	Mr. Wheatley	Winter	Mr. Bancker
Suffolk	Mr. Anderson	Caies	Mr. Broad
Monteagle	Mr. Simpson	Rockwood	Mr. Stuart
Collywhobble	Mr. Cowell	Grant	Mr. Went
Geoffrey	Mr. Nexsen	Guido Faux	Mr. Clarke
Tresham	Mr. Foot	Lady Alice	Miss Johnson
Sir Edward Digby	Mr. Richings	Eleanor	Mrs. Battersby
Hugh Piercy	Mr. Woodhull	Dame Margaret	Mrs. Wheatley

It was played for the sixth time on February 8th.

Another novelty was Kenney's comedy, John Buzzby, or, a Day's Pleasure, produced on January 16th, with Watkinson as the unfortunate hosier, Mrs. Wheatley as his wife, Mrs. Battersby as Mrs. Anderson, vainly seeking "those letters" which Simpson as Greville will not return, though urged to do so by Foot as Aubrey. Cowell was Natty Briggs, and Miss Johnson was Jenny Jingle. A bill for March 28th adds Woodhull as Aubrey, Richings as Maitland, Kent as Jingle, Bancker as Simon, and Mrs. Bancker as Cecilie. The play flickered out after a few performances.

Cooper and Mrs. Gilfert; Death of Joseph Tyler

Mrs. Gilfert remained after Wallack departed. On January 17th she and Cooper began an engagement as Mr. and Mrs. Beverley. On the 18th, the distressing The Fair Penitent presented them as Horatio and Calista. Cooper's Damon (January 20th) was now aided by the Hermion (a name invariably printed Hermione) of the fair Gilfert; on the last night (January 21st) of his engagement, prior to his departure for the south, Cooper played Bertram to Mrs. Gilfert's Imogine. For his benefit, January 22nd, he enacted Brutus to her Tullia. Mrs. Gilfert remained for several weeks longer; in fact she became almost a member of the regular company, strengthening it where it was weakest — in the line of tragedy and high comedy. I have never been able to arouse enthusiasm for Mrs. Battersby, and am glad to see Mrs. Gilfert in this responsible position.

Another (very brief) engagement of Joseph Tyler, the dignified representative of elderly gentlemen, must have come to many like the echo of a distant past. The venerable actor made his first appearance on January 23rd, as Balthazar, in The Honeymoon, to the Aranza of Simpson, and the Juliana of Mrs. Gilfert. Tyler's second attempt (January 25th) was as Washington, in The Glory of Columbia. Before dawn of the next day he was dead. His dirge, sung fitly in the National Advocate, is reproduced in the Post of January 28th:

> Mr. Joseph Tyler, the oldest member of the Dramatic Corps in the United States, died on Saturday evening, in the seventy-fourth year of his age. This venerable actor had finished the second night of a short engagement at the Park Theatre; and after having exerted himself in the character of Gen. Washington, in the play of "The Glory of Columbia," he returned to his lodgings, complaining of an oppression on the breast; in two hours afterwards he expired.
>
> Mr. Tyler died of an organic affection of the heart, produced by the accumulated troubles and anxiety incident to old age and misfortune. Mr. T. has left an aged widow and fourteen grandchildren (who were dependent on him for support) to deplore his loss.

Many readers must have sadly ruminated on the "good old times"; doubtless fathers of families bored their offspring at family dinner with tales of the glories of the old theatre in John Street, and the early days at the Park. The spirits of Hodgkinson, Henry, and the others were invoked, with the glorious name of Mrs. Merry. And did a little knot in the Philadelphia Theatre look back sadly to the days when they were associated with the fine old man on Dunlap's stage — Jefferson, and the Westray girls of long ago, the Mrs. Wood and the Mrs. Darley of today? Surely Mrs. Johnson, once the queen of high comedy in New York, must have talked long and seriously to her daughter, the present queen of comedy on a stage that so often had echoed the voices now sunken into rest. Well, goodbye, Joseph Tyler, faithful servant of the public, good man, kind husband and father, creditable actor of many rôles in life, as well as on the stage! A benefit was given on January 29th to the aged widow, once also a player, we must not forget; the bill included the tear-compelling The Voice of Nature and also The Law of Java.

Hilson Returns

Nothing is so easy-going as chronology; but I have reached a stage where I cannot advance day by day. If I might have done so, I should have told the reader before this, of the autumn performances at Mrs. Baldwin's City Theatre. Here I can only say that the greatest injury she inflicted was in the engagement of the very popular Hilson, "for four nights, before his departure for the south." Cowell says that he drew crowded houses, and the Park managers became alarmed. As Hilson had been acting in Charleston with Gilfert, and as Gilfert was now talking of building the Bowery Theatre, Price and Simpson felt it necessary to win back the allegiance of so powerful an ally. We shall find Hilson a member of the Park company for several succeeding seasons; meantime he played a special engagement in the winter of 1823, a month after his success on Mrs. Baldwin's stage.

He came out at the Park on January 30th, in his favourite parts of Tyke and Somno; probably Cowell looked askance at this incursion into a realm he might have assumed to be his own. On the 31st, the Sir Peter of Hilson quarreled and made up with the Lady Teazle of Mrs. Gilfert, was hoodwinked by the Joseph of Clarke, rallied by the Charles of Simpson, chaffed by the Sir Oliver of Kent, and backbitten by the Candour of Mrs. Battersby and the Crabtree of Watkinson. Afterwards, Hilson entertained as Nipperkin, in Sprigs of Laurel. During the rest of his engagement he enacted Captain Bertram and Ralph (Lock and Key), on February 1st; Falstaff (Henry IV, Part I) and Numpo, in 'Tis All a Farce (February 3rd); Rostrum, in Secrets Worth Knowing, and Walter in The Children in the Wood (February 4th); and Dashwould, in Know Your Own Mind, and Nipperkin (February 5th). In Fraternal Discord (February 1st), Cowell was Jack Bowline and Miss Johnson Charlotte. Mrs. Gilfert played Lady Bell, in Know Your Own Mind.

John Jay Adams; Mathews

Immediately after Hilson's departure, a benefit was arranged (February 7th) for the widow of Pritchard, who, after a long illness, had died on January 31st. In this, J. J. Adams, the successful débutant of the preceding winter, appeared as Rolla. He was engaged, thereafter, for a few nights, and played Hamlet (February 13th), with Maywood as the Ghost, Octavian (15th), Richard III (18th), Rolla (22nd), Othello (March 4th), with Maywood as Iago, Clarke as Cassio, and Mrs. Gilfert as Desdemona, and Alexander (March 7th), to the Statira of Miss Johnson, and the Roxana of Mrs. Gilfert. This last was for his benefit; on that occasion he showed his versatility by enacting Tristram Fickle in The Weathercock. In these weeks Zuma, or, the Tree of Health, had been revived for Mrs. Holman.

During the earlier days of these not exciting performances, Mathews again appeared. Price, as Mathews writes his wife, on February 15th, had proposed four nights in New York, on the comedian's way to Philadelphia. The engagement was in the depth of winter, and was not satisfactory. He played Bailie Nicol Jarvie and Monsieur Tonson, on February 10th, and in the same letter to his wife shows what a falling off was there from the November jubilee; that letter I have not space to quote.

Mathews's remaining bills were The Road to Ruin and La Diligence (February 12th), Such Things Are (as Twineall) and The Agreeable Surprise (as Lingo), on the 14th; and, on the 17th, Ways and Means (as Sir David Dunder), Killing No Murder (as Buskin), and The Actor of All Work. Cowell and Miss Johnson were strong in support.

I ring down the curtain on the first six months of the season, with a feeling of more than usual pride; I call the attention of the reader to the magnificence of the descending screen. On February 19th, the Evening Post advertises:

> THIS EVENING will be exhibited the most novel, splendid, and brilliant object ever displayed in an American theatre,
>
> A LOOKING-GLASS CURTAIN,
>
> equal in size to the Drop Curtain. For extent of machinery, cost in the production and brilliant magnificence of effect, the Managers have no hesitation in asserting, that this splendid spectacle is unequalled by any other in any Theatre. It reflects, in one lucid sea of glass, the entire Audience, and every object in front of the Stage.—The elegance and richness of its framework renders this superb ornament complete. It will be shown at the end of the Play, and at no other period of the evening.

Has the reader ever seen anything so remarkable? What to this were John Rich's mirrors on both sides the proscenium arch in the theatre in Lincoln's Inn Fields, London, about which Eighteenth Century writers make such a pother? On March 4th a news item in the Post Americanises this splendour in terms of weights and measurements:

> The looking-glass lately fitted up at the Theatre in this city, measures in length, exclusive of the frame, 33 feet, by 17 feet 6 inches in breadth. Its whole length, including the frame, which is composed of an outer and inner 3-4 round gilt, with an elegant gilt ornament running between them, and at the bottom a 3-4 round gilt only, is about 38 feet by 20. It contains 569 square feet of glass, and its whole weight is nearly two ton [*sic*].

The curtain at the Park remained down for several days in late February. On March 1st, the theatre re-opened with what it pleased to call a Grand Oratorio, but what was merely a concert, by Charles Gilfert, with Mrs. Holman, Miss Johnson, Richings and Kent, as soloists. William Taylor led the band, and Davies was organist. Gilfert was at the piano. Two others were given on subsequent evenings, Arthur Keene appearing on March 8th, when, we shall see, the audience brought less than a hundred dollars to the treasury.

Tom and Jerry

On March 3rd was produced that in preparation for which the theatre had been ostensibly closed. Moncrieff's adaptation of Pierce Egan's popular work was produced, under the name of Tom and Jerry, or, Life in London. Many serious friends of Price and Simpson must have lamented the giving over of the theatre to this "burletta of fun, frolic, fashion, and flash"; but how can managers live, if the public will not pay? At any rate, Tom and Jerry started on a career of success that was to last many seasons. It is, in some ways, the precursor of that type of entertainment which culminated in Baker's celebrated A Glance at New York in 1848—an extravaganza which made a fortune for all concerned. Tom and Jerry establishes the formula for such shows; Jerry Hawthorn comes up to town, under the tutelage of his cousin, Corinthian Tom, who, with the aid of Bob Logic, attempts to show the greenhorn all the sights of the city. They pass from the Burlington Arcade to Tattersal's, thence to Almack's; after a street brawl, and consequent appearances in court, they are apparently ruined in a gambling house, but join all of the *dramatis personæ* in a lively concluding dance. Jerry's good angel is Sue, the country girl who, with her cousin Jane, follows him to town; with the aid of Kate, a London school-friend who likewise wishes to save Tom from his folly, she pursues Jerry till he admits the error of his ways and is willing to be led off to matrimony and the old rural life. The gist of the matter is found in rapidly shifting scenes, great diversity of city types of character, and a large amount of consequent spectacle, dance and song. The dances included waltzes and quadrilles. I am not sure that Harrigan and Hart did not use something of the same formula, more than fifty years later. The range of character can be imagined from the subjoined cast, which taxed the resources of the theatre:

Corinthian Tom	Mr. Simpson	Ragged Jack	Mr. Stuart
Jerry Hawthorn	Mr. Cowell	Little Jemmy	Mr. Oliff
Bob Logic	Mr. Watkinson	Tradesman	Mr. Nexsen
Tartar	Mr. Phillips	Seedy	Mr. Durie
Jemmy Green	Mr. Bancker	Marker	Mr. Went
Hon. Dick Trifle	Mr. Richings	Kate	Mrs. Bancker
Mr. Mace	Mr. Kent	Sue	Miss Johnson
Tom Crib	Mr. Foot	Jane	Mrs. Holman
Mr. Lightfoot	Mr. Tatin	Mrs. Tartar	Mrs. Wheatley
O'Boozle	Mr. Anderson	Mrs. Devis	Miss Chamberlain
Tattersal	Mr. Woodhull	African Sal	Mr. Thompson
Regular	Mr. Wheatley	Mrs. Lightfoot	Miss J. Durang
Sir Harry Blood	Mr. Lamb	Pirouette	Miss C. Durang
Dusty Bob	Mr. Broad	Miss Waltzim	Miss Brundage

In this cast will be noted the name of Lamb, last summer at Chatham Garden; was Oliff the old prompter, who had been at the City Theatre, or his son? Miss Chamberlain, launched a year ago as Juliet, now bravely sank to the lower rank, as Mrs. Devis, a mere filler-in. The success of Tom and Jerry I believe to have been gradual. "Justice," in the Post of March 5th, valiantly declares its pleasure: "It is full of whim, mirth and good humour; really it is one of the most amusing entertainments ever presented on our stage, and is of a perfectly novel kind here. . . . Such a fund of harmless mirth, during our cold and dreary season . . . cannot fail to excite curiosity and gratify the lovers of fun."

Engagements with various stars apparently prevented the management from driving home its hit; but by the end of the season the medley had piled to its credit a surprising number of performances. The managers had apparently, by that time, added to their success, building it bit by bit. On March 17th, they announced, in the Post, as specialties, "a Scientific Set-to by Mr. Fuller and an Amateur"; a minuet and waltz by Tatin and Miss Durang, and a quadrille, waltz, etc., by members of the company; a pas de deux by African Sal and Dusty Bob; and "a masquerade and dance; stage illuminated; and the beautiful Transparency of the Corinthian Column" — the first night, by the way, of this last. Somewhat later was added "a correct model of the Treading Mill, an exact representation of the original one; 14 feet long, 4 in. in diameter." Altogether, Tom and Jerry was a notable device of the late season.

THE IRISH TUTOR; EQUESTRIAN DRAMAS

Another novelty was soon ready — the long-popular farce of The Irish Tutor; or, New Lights; it lasted as long as Irish comedians survived to play Terry O'Rourke. At the Park on March 11th, James Anderson, who had for some time conserved general utility, emerged from the ranks, and, in the character of Terry, took the place he was long to occupy as the best representative of comic Irishmen on the New York stage. Other parts were sustained by Kent (Tilwell), Watkinson (Dr. Flail), Wheatley (Beadle), Woodhull (Charles), Mrs. Bancker (Rosa), and Mrs. Wheatley (Mary).

Before speaking of the next new pieces, I must allow some more stars to shine. Arthur Keene, who never quite established himself on the Park boards, began a short engagement on March 6th, as the inevitable Count Belino, with Richings and Mrs. Holman, of course, as his chief support. He played Patrick, in The Poor Soldier, on the 12th, and with Mrs. Holman in Brother and Sister, on the 14th and 18th. On March 8th and 22nd he was added to the soloists in a repetition of the "Sacred Oratorio." I fear that Keene did not increase greatly the weight of the coffers; for his benefit, on the 19th, he sang Young Meadows. Mrs. Gilfert's engagement terminated on March 12th, when, in The Distrest Mother, she acted Hermione to Mrs. Battersby's Andromache, Maywood's Orestes, and Clarke's Pyrrhus.

Meanwhile, many must have been surprised by the engagement of Mrs. Tatnall on March 13th; verily this was bringing the Circus to the classic stage! Mrs. Tatnall, however, was an able actress, and succeeded brilliantly on her first night as Florinda, in The Apostate, and as Little Pickle. The next night (March 14th) she played Lady Freelove, in The Day after the Wedding. I suspect, however, that these performances were but to bridge the way to that for which Mrs. Tatnall was really engaged — a series of grand equestrian dramas, breathing the very spirit of Astley's London Amphitheatre. Timour the Tartar, with the stud of horses managed by Blythe and Tatnall, cavalcaded on the stage (on that same March 14th), with Clarke as Timour, Tatnall as Kerim, Blythe as Sanballat, and Mrs. Tatnall as Zorilda. On the 26th, Miss Johnson was advertised for Liska and Mrs. Holman for Selina. In this, Mrs. Tatnall was in her element, and so were the horses. Nevertheless, on its second night, Timour served as an afterpiece to The Belle's Stratagem, in which Mrs. Tatnall challenged critical taste as Letitia Hardy. On March 24th, another equestrian spectacle, The Secret Mine, presented Mrs. Tatnall as Zaphyra, Blythe as Hyder, Foot as Assad, Simpson as Araxa, Richings as Nagrod, Cowell as Dimdim, a Chinese, Mrs. Battersby as Camilla, and Miss Johnson as Zobeide. To atone, Mrs. Tatnall played Adelgitha, before this thing, on the 25th, and Evadne, before Timour, on the 26th. She also enacted Albina Mandeville (with Timour), on March 29th. On March 31st, the grand equestrian drama, El Hyder "as played at Astley's Amphitheatre, London," presented Simpson as El Hyder, Clarke as Ben Tareb, Cowell as Mat Mizen, Mrs. Battersby as Harry Clifton, and Miss Johnson as Zada. I cannot tell the reader how gorgeous were the trappings of stage and horses. The equestrian troop departed on April 5th.

I go back to March 20th when, for the benefit of the author, were played Judah's The Rose of Arragon and that piece brought out on July 4th and 6th preceding, under the title of The Battle of Lexington, and now rechristened A Tale of Lexington, under which title it is printed. The new cast:

Major Pitcairn	Mr. Richings	Adam Bothel	Mr. Clarke
Ethelinde	Mr. Woodhull	Sheepshanks	Mr. Kent
Haversack	Mr. Watkinson	Sampson	Mr. Nexsen
Ambuscade	Mr. Cowell	Geoffrey	Mr. Anderson
Fuzee	Mr. Bancker	Mey Bothel	Miss Johnson
Parker	Mr. Phillips	Jocelyn	Miss Durang
Roger	Mr. Wheatley	Alianor	Mrs. Holman

It will be seen that Watkinson and Clarke had the parts played originally by Pritchard and Maywood. The Rose of Arragon on the same night had Simpson as Aurelio, Woodhull as Laranda, Foot as Bonorio, Cowell as Nunquillo, Bancker as Vasquez, Richings as Garcias, Miss Johnson as

Rosaline, and Miss Bland as Leonette. Woodhull, Foot and Richings, we observe, succeeded Pritchard, Maywood and Reed, respectively, of the first cast. Neither of these pieces will bother us again; Judah was a very poor playwright.

Return of Mathews

Meantime, while equestrian drama flourished, the theatre was not desolate. On April 3rd, Mathews returned as Bailie Nicol Jarvie; in the afterpiece of The Review, he doubled the parts of Caleb Quotem and John Lump. He repeated Twineall and Morbleu on the 4th, and gave Mr. Mathews's Youthful Days (and nothing else) on the 7th. On the 9th he was "At Home," and on the 11th, he appeared, for the first time here, as Colonel Feignwell, in A Bold Stroke for a Wife. Entertainments of his unique kind followed on the 14th and 16th, and, for his benefit, on the 18th, he enacted (first time here) Johnny Atkins, in The Mogul Tale, as well as Buskin, and the various characters in The Polly Packet. This engagement must have been satisfactory, for another was entered into, beginning on April 24th, as Colonel Feignwell, with Cowell as Obadiah, and Miss Johnson as Ann Lovely, and the two parts in The Review. On the 25th Mathews enacted Rover, with Cowell as Ephraim Smooth, and gave A Christmas at Brighton; the 28th brought more novelty in his impersonation of Henry Augustus Mug, in The Africans, followed by The Actor of All Work. The bills state that none of his characters would be repeated during this engagement. A new part was Kalender in Five Miles Off, on May 2nd. Oddly enough, he played Croaker, in Goldsmith's never-popular The Good-Natured Man, on May 5th. Lord Ogleby and Johnny Atkins combined on May 7th, and, on May 9th, for his benefit, he repeated Kalender, and played Motley, in Dead Alive, as well as Terry O'Rourke, in the new and attractive The Irish Tutor.

This was supposed to be the last of the comedian, of whom the public seemed never to tire; at any rate, he played more engagements in one season than any other star since the days of Cooke. He was actually engaged for three more performances. On May 12th, he appeared as Colonel Feignwell and Dr. Lenitive; on May 14th, as Ogleby and Buskin; and on May 16th, as Othello (!) and Dr. Lenitive. Of this Othello, the Post of May 17th asserts that, "we are informed by an English gentleman who attended" that it was "throughout, a close imitation of the late Mr. Kemble, and was rapturously applauded. It should have been given out in the bill that it was intended as an imitation." Cowell is acridly critical:

> At his last engagement that season, his attraction decreasing, Price cajoled him into playing Othello, which drew a full house; and he was actually childish enough to believe *he could play it*—not in imitation, but in *the manner of John Kemble!* But no matter whose manner it was

> intended to convey, he made the Moor the most melancholy, limping Negro I ever beheld. The audience were exactly of my way of thinking; and but for the high favour he had gained, they would have smothered him, long before he smothered Desdemona.

Mathews's farewell occurred on May 19th, when he played the parts enacted as his début in New York — Goldfinch and Monsieur Morbleu. Thus speaks the Post of May 21st, of the most attractive comedian — in all probability — who had so far appeared on the New York stage:

> *Mr. Mathews,* on Monday evening, took his reluctant leave of the New York audience in a *benefit,* which was honored by a house crowded to overflow, who received a rich treat at this last exhibition. After sustaining the character of *Goldfinch,* with a fidelity to his author, a chasteness, point and effect, and in manner never seen on our stage before, and Mons. Morbleau [*sic*] in a style of broad but not extravagant humour, he addressed the audience in a neat, feeling, and appropriate speech, which was delivered and received with reciprocal sensibility. He acknowledged that the reception he had met with in this country had been beyond his expectations or even his hopes; and he said that should it happen that he ever again should revisit this country he had nothing to desire but that his second reception might equal the first. The applauses with which he was greeted throughout the evening must have been highly flattering to his laudable pride.
>
> We are much pleased to hear the ill-advised suit for a libel, which he, *in an evil hour consented,* to institute against the keen and sarcastic editor of the Galaxy, has been on better reflection withdrawn.
>
> The friends of Mr. Mathews yesterday gave him an elegant dinner at Sykes' Merchants' Coffee House, as a last mark of their esteem and friendship. He will leave New York in the next packet that sails for Liverpool. We wish him a prosperous voyage and a happy meeting with his friends.

The last days of the season must have worried Price and Simpson; Mrs. Baldwin had again opened the City Theatre on April 2nd, and by mid-May summer theatres began to bloom like crocuses in every public garden — Columbian, Chatham, Vauxhall, etc. The flood is upon us; but let us strive to keep our heads and brave the current.

We will bring down that glass curtain very soon at the Park. But we must first look at some novelties of the late season. Three American efforts emerge. The first was an adaptation of Cooper's The Pioneers, or, the Sources of the Susquehannah, thus first cast on April 21st:

Marmaduke Temple	Mr. Foot	Natty Bumppo	Mr. Maywood
Mr. Grant	Mr. Woodhull	Ben Pump	Mr. Cowell
Richard Jones	Mr. Watkinson	Hiram Doolittle	Mr. Bancker
Oliver Edwards	Mr. Simpson	Lippett	Mr. Richings
Mohegan	Mr. Clarke	Vanden School	Mr. Phillips

Billy Kirby	Mr. Kent	Elizabeth	Miss Johnson
Jotham	Mr. Anderson	Louisa Grant	Mrs. Bancker
Gaoler	Mr. Nexsen	Remarkable Pettibones	Mrs. Wheatley
Constables	Mr. Wheatley, Mr. Went		

Despite the good cast, The Pioneers failed to achieve the success of The Spy; it reached only the third performance — the traditional author's night.

On May 8th, came another play by John Howard Payne — Ali Pacha, or, the Signet Ring. Students of American literature know that this two-act play deals with the Grecian wars, then in progress, and that it tells the story of the cruel Ali Pacha and his supposed grandson Selim, really a Greek. Noah, also, had used Ali Pacha's villanies in his The Grecian Captive. In Payne's play here, Maywood was the Pacha, Simpson Selim, Woodhull Hassan, Clarke Zenocles, Foot Talathon, and Miss Johnson Helena.

A mere ephemerality flitted through the night of May 26th; this was The Invisible Witness, "written by a gentleman of this city; founded on the story of the murder of Fualdes." Its third (and last) representation was on June 11th, "for the benefit of the author." I hope it gave him material comfort. The cast of the piece included Clarke as Armand, Maywood as Grimaldi, Cowell as Georges, Miss Johnson as Claris, Foot as M. Bonneval, and Woodhull as Edward. This cast is pieced together from several issues of the American.

T. Philipps Again; Cooper

Well, we may do without the moon; but stars we must have. Mathews gone, enter T. Philipps, the sweet singer. I have no idea where Philipps had been all this season; Clapp does not mention him for Boston, nor Wood for Philadelphia. On May 21st, at any rate, he appeared in The Devil's Bridge; on the 23rd, with Mrs. Holman, in The Barber of Seville; on the 26th, as Henry, in Fontainbleau, with Mrs. Holman as Celia. On the 29th, he sang Henry de Rosier, in M.P., or, the Blue Stocking. The Barber of Seville and The Poor Soldier were his offerings on June 2nd. For his benefit, on June 4th, he shone in The Duenna, and Brother and Sister. Quite obviously, this artist had nothing new to offer during the engagement. These were his last appearances on the New York stage. This season Richings had had the temerity to sing some of Philipps's rôles — the Seraskier, for instance.

The next star was Cooper; but let us not wholly forget the lesser lights. I find that on March 26th, the part of Old Barnacle, in The Romp, was played by Darling; can this be our Darling of the City Theatre, here on the classic stage of the American Drury? At any rate, there is no doubt that on May 1st the City Theatre contributed its brightest luminary to the

Park; Mrs. Stone acted Adelgitha for the patrons of the older house. Her stay was not long.

But Cooper is ready to go on; he did so on May 28th, as Damon, come to be one of his best parts. He followed it with Virginius (May 30th), Macbeth (May 31st), Damon again (June 5th), Leon (6th), The Gamester (7th), and, for his benefit on the 9th, Coleridge's Remorse. His Ordonio was supported by Foot's Valdez, Clarke's Alvar, Maywood's Isidore, Mrs. Bancker's Alhadra, and Miss Johnson's Teresa.

Another novelty arrived on June 12th, in form of a long-enduring farce —Simpson and Co., by Poole. The cast included Foot and Mrs. Battersby as Mr. and Mrs. Simpson, and Simpson and Miss Johnson as Mr. and Mrs. Bromley. Only, since Simpson wished to play the younger of the partners — the errant and amorous Bromley — the names were changed on this occasion, in order that, to gratify a silly whim, Simpson might appear as acting a part named Simpson. Hence the gay Bromley of the original was transmuted into Simpson, and the serious and misjudged Simpson appeared on the bills as Bromley. Mrs. Bancker was Mrs. Fitzallan and Juliet Durang Mme. La Trappe.

Only four of the spring benefits need detain us. For her " night " on June 16th, Mrs. Holman sang and acted Ariel, in The Tempest, to Clarke's Prospero, Simpson's Ferdinand, Kent's Caliban, Watkinson's Trinculo, Cowell's Stephano, Miss Johnson's Dorinda, and — Mrs. Battersby's Miranda. Kent's " bespeak," June 20th, introduced his wife (her début here) as Yarico, he singing Inkle. Between acts Master Kent made his first appearance on the stage. Town and Country was revived on the 23rd for Watkinson, who played Cosey. And on June 25th, for her benefit, Mrs. Battersby, who last year, on a similar occasion, essayed Hamlet, now put on the dress, if not the manliness, of Macbeth! Even the witches might have laughed. Miss Johnson must have been a suitably gentle Lady Macbeth.

The glass curtain — or, to be more exact, the green baize — fell for the season, on July 4th, with Bunker Hill and Tom and Jerry. The season's outstanding feature was the vogue of Mathews; but Cooper had held his own in popular estimation in tragedy. And certain stock pieces — Thérèse, The Wood Dæmon, The Woodman's Hut, Zuma, etc., had attained a surprising number of performances. The wise may have shaken heads over the great success of Tom and Jerry and the visit of horses in spectacular equestrian melodrama. It was a bad sign.

Mrs. Baldwin's City Theatre, 1822-1823

I bid time roll backward in its flight. We must go to Mrs. Baldwin's little playhouse in Warren Street, and pick up some of the more interesting details of her season in the first half of 1822–23.

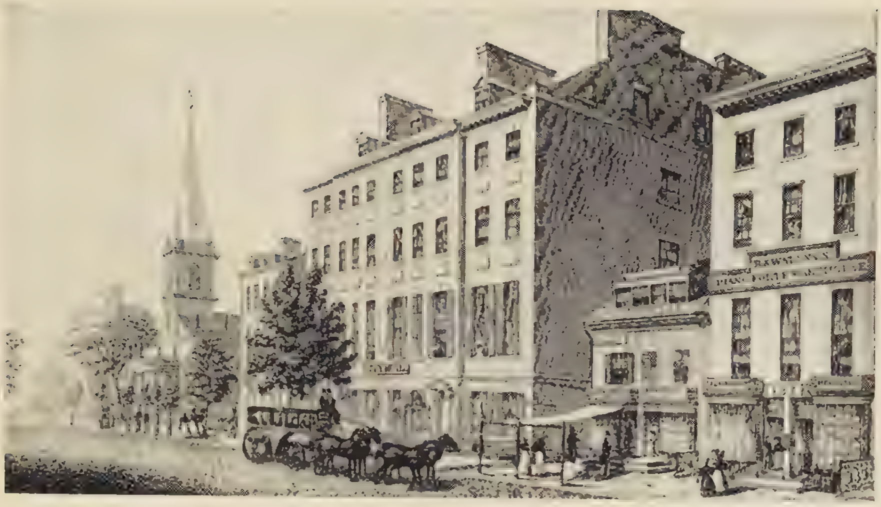
I do not believe we shall wish to stay an unnecessary moment in this unpretentious auditorium. The first advertisement I find — Mrs. Baldwin's had closed, we remember, during the yellow fever panic — is that for November 29th, in the Daily Advertiser, and in the American. This is for the last night but one of Mrs. Meline's engagement. She was to appear as Margaretta, in No Song No Supper, and as Norah, in The Poor Soldier. Does my fellow-wayfarer remember Mrs. Meline's appearance at Chatham Garden during the summer just past? Her support was now by the same group that kept Mrs. Baldwin's venture going until yellow fever set them going in a more physical sense: Adamson, Biven, Still, Shaw, Anderson, and Mrs. Baldwin herself. Mrs. Meline's last night (November 30th) exhibited her as Rosina, the bill also promising Fire and Water (with Mrs. Meline as Fanny), and the comic ballet of The Cobbler's Daughter. Let us hope the last-named was no more comic than its performers intended it to be.

The City Theatre, on December 4th, more ambitiously offered the tragedy of Barbarossa, with Shaw in the title-part, " a young Gentleman of this city " in the part of Achmet, W. Anderson as Othman, and Mrs. Baldwin as Zaphyra; a precious assortment! The ballet of Flora's Birthday, and The Mayor of Garratt were also given. On subsequent evenings I find advertised The Curfew, with The Sultan, and The Stranger, with Fortune's Frolic.

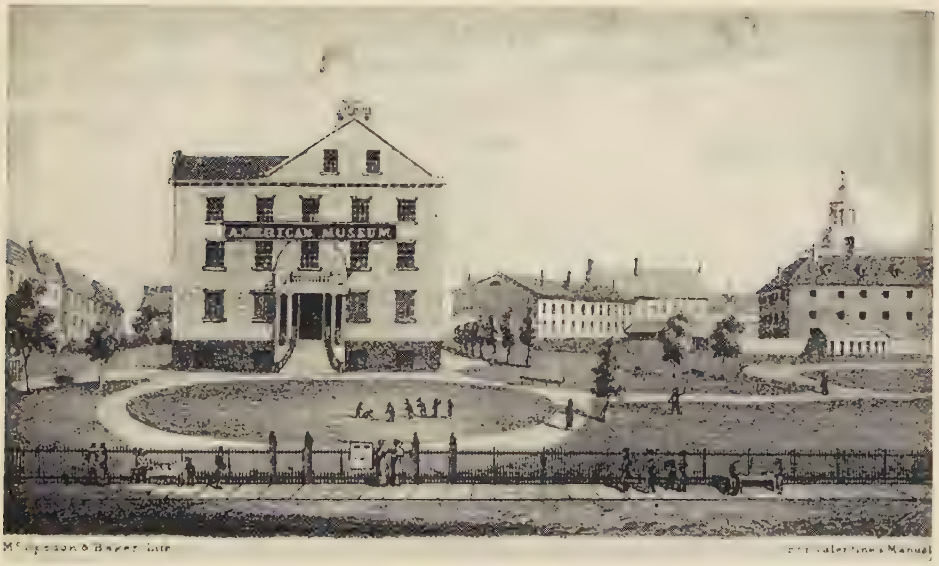
HILSON; TWO LITTLE SMITHS

Then, on December 9th, Hilson's engagement of four nights began with Tyke and Somno, the parts selected for his début at the Park, on January 30th, following. On the 11th he appeared in Wild Oats and Sprigs of Laurel — a rather botanical evening, decidedly vegetable, in fact, if one thinks of the supporting cast. In the former, however, Mrs. Stone (late Mrs. Legge) must have been a satisfactory Amaranth, whatever one might have thought of Stone's Sir George Thunder. Mrs. Meline appeared as Mary, in the farce. With Hilson's arrival, the prices at the City Theatre were raised to 75 cents in the boxes, and 50 cents in the pit; the gallery remained at 25 cents. It is amusing to note that on this December 11th both Mathews and Hilson enacted Rover in New York.

On the 13th, Hilson played Sir Peter to the Lady Teazle of Mrs. Stone, the Candour of Mrs. Baldwin, the Maria of Miss Brundage, the Sneerwell of Mrs. Brundage, the Joseph of W. Anderson, the Crabtree of Stone, the Charles of Shaw, the Sir Benjamin of Ford, and the Sir Oliver of Biven. I fancy that cast took some of the sparkle from Sheridan. On the 16th, Hilson's Captain Bertram was joined with his ever-popular Walter. For his last night (December 17th), he repeated Tyke and Nipperkin. This list he duplicated, as we have seen, during his stay, a few weeks later, at



CITY HOTEL, BROADWAY



McSpedon & Baker Lith

D. T. Valentine's Manual

AMERICAN MUSEUM, CITY HALL PARK, 1825

the Park. Hilson, as Cowell (no unprejudiced witness) asserts, had a limited repertoire; Cowell says he was a slow study.

After Hilson's departure, the annoying but popular precocity, Master G. F. Smith appeared; Miss Smith also was engaged. They played Selim and Irene in Barbarossa, on December 18th; Romeo and Juliet, on the 20th; Octavian and Floranthe, on the 21st, on which occasion the male prodigy also enacted Sylvester Daggerwood. For their benefit, on December 27th, they again essayed Romeo and Juliet; on that evening Mr. Smith made his début as Murtoch Delany, in The Irishman in London, Master Smith being Cymon. The results must have satisfied the box-office; on December 28th, the young pair were re-engaged, and began with — I had almost said *on* — Douglas. Advertisements for the City Theatre now became very irregular; I fancy cold weather was freezing the flow of patronage. For her benefit, on the 30th, Mrs. Baldwin acted Wowski, in Inkle and Yarico. On January 8th, Mrs. Stone's benefit brought a performance of Noah's interesting play of Marion, with Mrs. Stone and her husband as the heroine and the hero. These two also enacted Inkle and Yarico. Mr. E. Percival, "from the Boston Theatre," made his first appearance on January 10th, as Octavian. On the 11th a quadruple bill gave, for the benefit of Biven, The Weathercock, The Beehive, the interlude of The Hotel, and The Dancing Barber. This suggests the arrangement of one of Mitchell's bills at the Olympic, twenty years later; it also suggests a management hard-pressed for attraction. A Mr. Ford took his benefit on January 15th, with a similar distracted bill — The Rendezvous, Nature and Philosophy, The Weathercock, and the pantomime of The Two Philosophers. Lamb volunteered as Smart, in the first of these pieces.

On January 20th, the City Theatre, for "Mr." Baldwin's benefit, advertised something very interesting; the first performance in New York of The Deed of Gift, by Samuel Woodworth. Mrs. Stone was to be Mary. Next day the Daily Advertiser and the American announced it again: it had not been given the night before, "owing to the unfavourable state of the weather, last evening." Was it given on the 21st? This question, important because of the interest we feel in all early American plays, I raise for this reason: on the 22nd Mrs. Baldwin — a widow, as we know — announced her "night," and on this occasion she played the Widow Cheerly in The Soldier's Daughter. On this bit of testimony hangs the question as to whether or not Woodworth's early play was then acted in New York. The performances on the 20th and the 21st were for "Mr." Baldwin; but who was "Mr." Baldwin? And was "Mr." a misprint for "Mrs."? I cannot say. Ireland states that the play was given on the 20th; it certainly was not, if the advertisements of the 21st are to be accredited. He also prints part of the cast, which I suppose he found in some paper: Old Barton was assigned to a gentleman, "probably Mr. Walstein," Nathaniel

Barton to Stone, Daniel Briggs to Biven, Mrs. Barton to Mrs. Baldwin, and Mary Morland to Mrs. Stone. Bad luck in Warren Street is indicated by the fact that admission to the pit was now reduced to 25 cents. On January 30th, Mr. Smith (surely not Master G. F. Smith) played Shylock to Mrs. Stone's Portia, and Warner's Antonio. Lamb was Gratiano! Robinson (*sic*) was in the cast of The Voice of Nature on January 31st, and Henderson (as Sir Archy MacSarcasm) on the same evening. I hope the reader is more successful than I in trailing Hamilton, Warner and Henderson to niches in the hall of fame. With the emergence and disappearance of these unchapleted brows, the City Theatre seems to have sat down in the snows of Warren Street, defeated and impoverished.

Nevertheless, the house re-opened on February 17th, for the benefit of Warner, with Barbarossa, a hornpipe by Mr. West, Sylvester Daggerwood, and Blue Devils. Mrs. Warner connubially assisted, but no others are advertised. On February 19th, however, The Honest Thieves and Raising the Wind were given, and by the parts of casts, we gather the company had been considerably changed. The actors now are Clarendon, Randal, Darling, and Mrs. Baldwin (of course); Clarendon played Colonel Careless in the main piece, and also Jeremy Diddler — evidently a man of importance. Warner, Darling, Randal, and Mrs. Baldwin were advertised for The Midnight Hour, on February 21st. On February 22nd, Mr. Buxton recited The Spirit of Contradiction, and Mr. Jones — as befits the day — sang a patriotic song. Biven and Byers played Tristram and Old Fickle on February 24th, and later in the evening Darling was Captain Hurry and Clarendon Frederick, in Fire and Water. The name of Mrs. Brundage is set opposite the part of Charlotte, in Love à la Mode, on February 26th. Of what mettle these nonentities took themselves to be may be surmised from a cast of Douglas on March 3rd: Warner as Douglas, Henderson as Lord Randolph, Darling as Glenalvon, Mrs. Baldwin — forever and forever Mrs. Baldwin — as Lady Randolph. Perhaps Mrs. Baldwin fled the Park stage, with its insistence on her playing Mrs. Malaprop and singing chambermaids, to show her sister, Mrs. Barnes, that she too could play Lady Randolph and other tragedy queens! Nevertheless, she played Lady Caroline Braymore on March 12th, to the Shuffleton of Clarendon, and the Dennis of Darling. Walstein appeared about this time. At the very end of the season, Stamp sang at the City Theatre, between play and farce. With Stamp here, and Foot there, the two theatres were not without friendly rivalry in nomenclature. On March 7th, Mrs. Stamp appeared as Jessy Oatland.

On March 15th and some subsequent evenings (*vide* the American) was seen a stage rendering of Tam O'Shanter, with Biven as the hero, Henderson as Webster Willy, M'Murdoc as Dyster Pate, Rae as Souter Johnny, Clarendon as Cutty Sark, Darling as Auld Nick, Mrs. Brundage as Mrs. Doublechalk, and Bohm as a Witch. Mrs. Baldwin, on April 5th, advertised that hereafter she would be sole manager, and promised that all pains would be taken to "insure proper conduct among the auditors." Had bad acting induced applications of decaying fruit of the garden and of the hen? On April 9th, Mr. and Mrs. H. A. Williams appeared as The Stranger and Mrs. Haller, and Alexander Simpson, "of the Baltimore Theatre," made his bow as Solomon; Williams and Simpson also played Jeremy Diddler and Sam. These were important engagements; all three artists have a high place in the stage history of that time. Mr. and Mrs. Williams appeared on the 11th of April in The Honeymoon; between play and farce Simpson sang, and Thomas warbled The Star-Spangled Banner. Walstein played John Lump, in The Review. Mrs. Baldwin took a benefit on April 23rd, when she and the Williamses and a Mr. Warren played Pizarro; in the afterpiece of The Poor Soldier, she dared to sing and act as Patrick. Simpson's last appearance and benefit, on April 29th, offered Mrs. Williams as Jane Shore, with Mrs. Baldwin as Alicia, Fanning, "from Philadelphia," as Gloster, and Williams as Hastings. Others in the bill were Simpson, Young, Clarendon, Warren, Mrs. and Miss Brundage, Saunderson, Byers, and Robinson. I found no more advertisements till June 13th, when Mrs. Baldwin proclaimed another benefit, in which she essayed Marc Antony, in Julius Caesar; if Mrs. Battersby could do Hamlet and Macbeth, why could not another busy Mrs. B. do Antony? Mrs. Baldwin on her night also essayed Roxalana in The Sultan, and gave a "farewell address" to the audience. Her advertisement, in the American, seems to me a bit of a beggar's whine: "Mrs. Baldwin fondly hopes, that the citizens of New York, who have so frequently remembered her with their patronage during seven years . . . will not forget her on this last appeal to their friendship." This sounds like the wail of a defeated woman.

Thus one rival faded away; could Simpson read in some advertisements of this time any premonition of the Niblo's Garden of the future? At any rate, that edifice might seem, like the elephant in the Greek conjecture, to rest upon a turtle. On April 29th, I find in the Daily Advertiser:

> GREEN TURTLE
>
> WM. NIBLO, ever desirous of pleasing his Epicurean friends, respectfully informs them that a Turtle of eighty pounds will be served up this day at the Bank Coffee House. Finding American and English gentlemen pretty good judges of this article (no alteration will be made in the mode of dressing it) it will be served up in the true Hoboken style. Soup ready at 11 o'clock.

On May 2nd, Niblo "informs his friends of Malt Liquor, Draught Porter," etc., and on the 16th, he "respectfully informs his epicurean friends, that he serves up this day, at the ordinary, two superb Salmon, received by the steamboat, fresh from the Boston market." From such humble beginnings sprang Niblo's Garden, famed through many later years; but, for the present, Edmund Simpson need not anticipate trouble.

THE NEGRO THEATRE, 1822–1823

Laurence Hutton, in his Curiosities of the American Stage, reproduces another rare playbill of the "Theatre in Mercer Street, in the rear of the 1 Mile Stone, Broadway." The performance is by the "African Company," and the date is June 7th, year unspecified. Since Tom and Jerry is the main offering, and since that play was first given at the Park Theatre on March 3, 1823, it would seem improbable that the "African" bill can have been earlier than 1823. I cannot state how much later it may have been. I include it here in default of evidence to the contrary. Tom and Jerry is set down as "presented with new Scenery prepared expressly for this piece"; Mr. Brown directed the production. The actors were Williams as Tom, Jackson as Jerry, Tommy Green, Primefit and African Sal, Bates as Bob Logic and Gullem, Mathews as the Honourable Dick Trifle, Dusenberry as Cap, Wilson as Crib, Smith as Watchman, Miss Peterson as Miss Tartar, Miss Johnson as Jane and Mr. Davis, Miss Davis as Kate, and Miss Foot as Sue. One observes the smallness of the force by the number of parts falling to one or two players. Tom and Jerry included here an extra scene — and this is pathetic — of the slave market in Charleston, with the company as slaves, and Smith as auctioneer. The bill concluded with Obi, or, Three-Fingered Jack, Johnson and Miss Hick as the Planter and his Wife, and Bates as Obi. For Monday the 9th was promised another new scene in Tom and Jerry — Life in Fulton Market, which sounds like Mitchell's Olympic of the late '40's, or Harrigan and Hart's of the '70's and early '80's. The prices of admission to the African show were high for dusky purses in those more or less "tipless" times: Box, 75 cents; pit, 50 cents; gallery, 37½ cents.

If the year of this bill is uncertain, there can be no doubt as to another I have seen. On June 20 and 21, 1823, at the "Theatre, in Mercer Street, In the rear of the 1 Mile Stone, Broadway," "The Performers of the African Company have kindly united their services in order to contribute a Benefit to their Manager, Mr. Brown, who, for the first time, throws himself on the liberality of a generous public. Mr. Brown trusts that his unrelinquished exertions to please, will be justly considered by the Gentlemen and Ladies of this City, as on them depends his future support, and they can declare whether he is 'To be — or not to be — That is the question?' "

The performance began with, "for the 2d time, the Drama of King Shotaway, Founded on facts taken from the Insurrection of the Caravs in the Island of St. Vincent, Written from experience by Mr. Brown." First negro drama, hail! Hewlett played King Shotaway, Bates was Prince Duvalls, Miss Hicks was Queen Margaretta, Miss Lavatt Queen Caroline, Benedict General Hunter, and Mathews Colonel Garden. A group of songs followed, by Hewlett, Bates, Jackson and Miss Lansing. Bates danced a hornpipe, and "In the course of the evening, Mr. Smith, who formerly retired from the stage, has volunteered his services" for Collins's Ode on the Passions, Simpronius' [*sic*] speech for War, and a comic song. The ballet of Balililon "for the first time" was acted by Hewlett, Bates, Jackson, and Miss Lavatt. The ballet included a Grand Combat between the Prince (Hewlett) and the Chieftain (Bates), an Indian war dance by the Prince, and the Grand Battle of Susquehannah! Box tickets were now rated at 50 cents, pit and gallery at 25. But note: "A lantern will in future be placed on the Theatre as a distinguishable guide from Broadway." And also *nota bene:* "Proper Officers will attend to keep order." We observe that the actors of this event were those who appeared in Tom and Jerry, on June 7th (date unspecified), though the actresses are new.

Concerts, 1822–1823

If the early '20's of the Nineteenth Century suffered, in New York, a plethora of summer concert gardens, they had a dearth of winter music in chilly halls. The gleaning from files of the Post and the American is pitiably small, especially in comparison with the rich harvest of the preceding decade. One might suspect that handbills replaced newspaper advertisements in summoning to such delights, were it not that the singers and instrumental performers noted in such advertisements as occur are remarkably few in number and re-appear from rare concert to rare concert with unvarying monotony. If other musicians had been in the field, their names assuredly would have crept into some of the entertainments announced.

Of course the yellow fever scare of the summer and autumn of 1822 kept concert-givers from the platform. Even taverns must have closed during the pestilence, since I find Robert Jamieson advertising, in the American, in late November, that his "violin resumes its wonted tones," after the scourge, at a Free and Easy, every Monday, Thursday and Saturday evening, at the Auld Neil Gow House.

Miss Louisa Gillingham and Mrs. To-Der-Horst (thus hyphenated) seem to have begun the music season. On October 25, 1822, they went (according to Post advertisement of the 23rd) far out of the danger zone to the Presbyterian Stone Church at Bloomingdale, and there sang and played the piano, respectively; with them were associated Miss Gillingham's sisters, Mrs. To-Der-Horst's scholars, and Mr. Holst from Copenhagen.

Much musical life failed, I believe, to course through the papers. In the Post of November 4th, for instance, the members of the Calliopean Society were called for a meeting at the "usual place in Cliff Street," on November 11th; yet I found no advertisement of concerts by them during the season. Also, on December 5th, there was a Concert of Sacred Music (announced in the Post of the 4th) at the Presbyterian Church, Spring Street, by the Harmonic Society and several performers from this city and Newark; yet no other note did I hear piped all year from the Harmonic Society.

Miss Louisa Gillingham's concert at City Hotel, February 6, 1823, is the next I found advertised in the American or Post; A. Taylor, Julius Metz, Berti (singing and playing on the guitar), and Charles Gilfert, as pianist and leader of orchestra, were her helpers. Gilfert, long absent, had come back to the city with his accomplished wife, whose successful return to the stage we witnessed at the Park. The French Benevolent Society, at its concert, in the same room, on February 13th, availed itself (see the American) of the services of Gentil, leader of orchestra, Miss Gillingham, Mrs. Holman, Berti, P. H. Taylor (flute), A. Taylor, &c. I called attention to performances of three "Oratorios", at the Park Theatre in March; on March 10th, "A.M." writes to the Post a letter that shows the complete indifference of the public to mere music. "A.M." says that he attended the second of these "oratorios" on March 8th. The band numbered about thirty "of decidedly the first talent in the city," and "the Choruses were numerous and effective." "Mrs. Holman never sung sweeter or in better voice," and Keene "electrified the Audience." Yet this "splendid treat . . . decidedly the greatest of its kind ever offered to the citizens of New York, was presented to an audience of little more than 100 dollars!!!" Can one wonder at the paucity of musical entertainment in the city? Yet, according to the American, poor Biven attempted a concert, on the 6th of March, at the City Theatre, under direction of Gillingham, and assisted by Mrs. Morris, "from the Hamburgh Theatre."

P. H. Taylor, the flautist, ventured at the City Hotel, on March 20th. At this concert Beethoven's Prometheus overture was first (?) heard in New York. Taylor had the assistance of A. Taylor, Etienne (horn), Keene, Miss L. Gillingham and Sage. G. Geib, the organist of St. Matthew's Church, Walker Street, directed there, on March 25th, a programme of offerings by Mrs. Holman, Mrs. Fagan, and the usual quartette of Sage, Earle, Allen and Morse. Church concerts begin to multiply; at Grace Church, on April 15th, with P. K. Moran at the organ, appeared Mrs. Moran, Miss Gillingham, Miss Wilson, Sage, Earle, Allen, Morse, Alden and a number of amateurs. Mme. To-Der-Horst played at the City Hotel, on April 17th, assisted by E. Riley, flautist, Madden (Kent bugle), the two Misses Moran in songs, Miss Whetmore in songs, Mme. Morris (from Hamburgh?) in ditto, and by Madden on the Kent bugle. She and Miss

Moran with four hands rode that long-lived war steed, The Battle of Prague. This entire paragraph is based on American advertisements; also the next paragraph!

Arthur Keene, lately a feature at the theatre, tried desperately to give a concert; after various postponements, it may have become fact on May 15th. Nicholls (or Nichols), "from the Charleston Theatre," whom we shall meet in the summer gardens anon, Miss Gillingham, Miss Moran, and an orchestra under Gentil participated. A sacred concert at St. Patrick's Cathedral, June 19th, was for the benefit of the Orphan Asylum, and invited through the well-known voices of S. Earle, Miss Gillingham, Mrs. Holman, A. Taylor, and Mrs. Fagan, with P. K. Moran at the organ. A second concert of sacred music was directed, at St. Matthew's Church, July 8th, by Geib, with the choir, Mrs. Holman, Mrs. Fagan, Miss Gillingham, Sage, Earle, and others, the programme including much Handel and Haydn. What a paucity of concerts and of performers! Was New York deaf or dead, musically?

ENTERTAINMENTS, 1822-1823

But other amusements were also few. The American Museum, according to the American, opened after the fever subsided, and the band commenced on November 1st; but with its cosmorama and its wonders, living and stuffed, it offered hardly anything, all season, worth our remark. At Park Hall, November 18th, were advertised (in the Post) some living snakes, with or without rattles; perhaps the curious found pleasure therein, especially as the rattlesnakes were declared to be "domesticated." On December 31st the Post apprised of a Mechanical Panorama, at 157 Broadway, offering pictures of town and country, with artisans and servants at work, with boats plying in and out of the harbour, etc. This I take to be an old friend returned. Still architecture, so to speak, was represented, according to the Post, by a model of the Hall of Congress, Washington, exhibited first (March 8th) at 20 Wall Street, and afterwards at the American Museum (from May 13th). At Sykes's Coffee-House, William Street, on June 18th, Cartwright performed, as I learn from the American, on his "harmonical" glasses; on the 20th and 21st, at the Long Room, 7 Warren Street. The American advertises a show, beginning on July 24th, at 315 Broadway,—"a correct representation of the Grand Inquisition of Spain, Portugal, Goa, and other parts of the world." The first feature of the spectacle was Don Diego de Gonsalez presiding over the Court of Inquisition; the second presented fourteen subjects undergoing the tortures of the system. Washington Hall was presenting, in July a "Picturesque Theatre," under Felix Duponchel. The first view was of Edinburgh, the second of Florence. In addition, on July 9th, Mr. Adrien's "curious and recreative experiments" were shown, including The Flower Garden, The

Sociable Box, The Enchanted Lyre, The Ladies' Jewel, The Pyramids of Egypt, The Dutch Coffee House, Automaton's Visible Buffooneries, The Hen Which is No Hen, etc. Adrien's performances varied from time to time in the notices of the Daily Advertiser.

Columbian Garden, Prince Street, 1823

Niblo's Garden was, later, on the east side of Broadway, at Prince Street. The Columbian Garden was also at Broadway and Prince Street. With it we begin our account of the activities of the distracting summer of 1823. This retreat advertised in the Advertiser as early as April 21st; the proprietor merely states that the place is open for patronage, admission free. But on May 16th the Evening Post sounds a bugle call from the man described by Cowell as a bleating Lamb: He has taken the Washington Theatre, Columbian Garden, " A summer theatre has been added, and performances will take place on every fair evening," consisting of " a variety of favourite amusements, singing, dancing, recitations, &c." Furthermore there were to be respectability and refreshments, " inferior to none in the city." Barnet was to lead the orchestra, and 12 1/2 cents would admit to all.

The Garden, then, opened on May 19th, with a concert by Hyatt (from the Charleston Theatre), Lamb, Collins, and Miss Campbell. George F. Hyatt, who thus made his first appearance in New York, became a very popular comedian; we shall meet him frequently for the ensuing seasons in summer theatres and in winter theatres somewhat removed from City Hall Park. On May 20th, the Columbian Garden began adding to its concert programme a farce. Blue Devils was the first, and in it Clarke (from the southern theatres) played Megrim, Hyatt was James, Wilkie (unidentified) was Demisou, and Mrs. Lamb (first appearance) was the charming Annette. The second dramatic venture (May 21st) was the popular The Review, in which Hyatt followed Mathews's device of doubling the parts of Caleb Quotem and John Lump. The Looney McTwolter was our old but generally unattached friend, W. Robertson; Clarke was Beaugard, Mrs. Lamb Grace Gaylove, and Miss Campbell Lucy. Singing and a farce were not, however, enough; on May 31st, Mr. Glover began "extraordinary feats of agility on the slack wire," concluding with balancing "plates, swords, dollars, keys, feathers, tables, chairs, &c." Mr. Young joined the singing forces on June 5th, giving, among other things, The Rival Beauties, with Hyatt. On the 6th, The Poor Soldier enlisted Lamb as Patrick, Clarke as Fitzroy, Hyatt as Darby, Mrs. Roberts (first appearance) as Norah, and T. Robinson (first appearance) as Dermot. This initial T. throws me out in my conjecture as to the Robinson, so spelled in the advertisement, who played Looney in The Review on May 21st; it may have been this T. Robinson, who disappeared then, or who was loosely put down as making his début on the 6th of June. The Poor Soldier was repeated several times at the Columbian, and was followed by frequent repetitions of The Weathercock. Hyatt was still with them on the 19th, when he played in The Spoiled Child.

On June 24th, Mr. Porter, "from the Philadelphia and Baltimore Theatres," enacted Sylvester Daggerwood. On the 28th, he was down for Jeremy Diddler. Raising the Wind was repeated several times. On July 7th, Modern Honour, or How to Shun a Bullet, presented Thornton as Colonel Bombastes Puffy, Clarke as Hon. Mr. Huffey, French as Sharpshot, Smith as Hairspring, their seconds, Porter as Peter Prattle, Clarke as Knowall, Lamb as Cæsar, Huffey's valet, Young as Sambo, Puffy's valet, Mrs. Roberts as Mrs. Prattle, and Mrs. Lamb as Philissy, "a pretty negress in love with both valets." I hope this stuff was funny. Advertisements for the place become scarce in July, though from the Daily Advertiser I glean, for July 28th, an olio and farce employing Wilkins, Clarke, Mrs. Stamp, Young, Allen, etc. Allen, in July, made one or two balloon ascensions. I find an advertisement of the benefit of Messrs. Taylor and Rider, the proprietors, on August 1st, when was performed an olio by Young, Clarke, Masters (first appearance here), King, and Wilkins, together with The Review. On August 6th, Young had a benefit; and on the 8th, Wilkins. I fancy that Cowell's bleating Lamb bleated his last in some financial stringency in a summer altogether too umbrageous with gardens; but Mrs. Stamp (August 11th), Taylor (15th), Porter (18th), tried to wring coin for benefits devoted to song and familiar farces. All this material comes from the Post.

Pavilion Theatre, Chatham Garden, 1823

Far more important than this venture was the opening of Barrière's Chatham Garden, with new arrangements for stage and auditorium, and with promises of dramatic entertainment more than amply fulfilled in performance. This summer preluded the great, the ever-memorable season of 1824. The term began on May 19th, the same evening which saw the opening of theatrical shows in the Columbian Garden. Barrière, who was nothing if not grandiloquent, announced his scheme in the Daily Advertiser of May 19th: He had erected "a complete *Pavillion* [*sic*] *Theatre*. . . . the whole covered with a broad expanse of white canvass which will protect the audience from the evening dews. New scenery, dresses and decorations have been prepared; an opera company composed of the most respectable talents is engaged, the whole under the management and direction of Mr. Phillips, late of the Park theatre." Gentil was to lead a "full and effective orchestra," and admission was fixed at 25 cents. The profits of the first night were to go to the funds of the Orphan Asylum.

The bill on the 19th was of the usual summer variety: Part I consisted of an overture, songs by Mrs. Allen (her first appearance at this theatre), Still, William Whitehall Nichols (from the Charleston Theatre, his first appearance in New York), Eliza Placide (from the Virginia Theatres, her first appearance in New York). Alexander Simpson and Stamp — late of the City Theatre — also appeared. The aggregation was assuredly good. Ireland tells us that Nichols was "a thorough master of the science of music," and that on his return to his native England he became the instructor of many singers afterwards celebrated. Eliza Placide was not undistinguished among a group of famous brothers and sisters. After the concert, the leaders among these singers gave Rosina, or, the Reapers, as a taste of what Barrière meant to do.

On the 20th, after a concert by the same people, Mrs. Robertson, "from the Baltimore Theatre," made her first appearance as Little Pickle, her support including Biven, A. Simpson, Stamp, Miss Placide, Mrs. Allen, and Miss Brundage. Familiar farces followed till May 23rd, when Warner (also late of the City Theatre) enacted Megrim to the James of Alexander Simpson, and the Annette of Mrs. Robertson, the latter also repeating The Spoiled Child. On the 29th Mrs. Johns (otherwise unknown to me) played Lady Contest, and Mrs. Robertson danced a *pas seul.* Variety in performers brought out (June 2nd) Aaron Phillips (who was stage manager), Biven, Nichols, Miss Placide and Mrs. Robertson in The Child of Nature; also, in The Review, Mr. M'Cleary from the Augusta Theatre as Looney McTwolter. Popular must have been the combination on June 3rd of The Rendezvous, The Wedding Day, and Sprigs of Laurel (with A. Simpson as Nipperkin). Familiar artists appeared in The Voice of Nature on the 9th; but on June 10th Durang (the deplorable habit of omitting initials leaves me in doubt as to which Durang) appeared as Jeremy Diddler to the Sam of A. Simpson and the Miss Durable of Mrs. Brundage. On the same evening a Mr. Hunt played Looney McTwolter; how inevitable was The Review!

A most important engagement was that of Hyatt, who made his first appearance here on June 25th as Gregory in The Mock Doctor; I follow the Daily Advertiser in proffering this statement — not Ireland, who asserts that Hyatt's *première* was as Solomon Lob, on June 7th. As a matter of fact, neither the American nor the Advertiser announces anything for the 7th at Chatham Gardens. On July 4th, the Garden was going day and night. In the afternoon there was a grand concert, and "an ascent of a balloon from the fountain." In the evening was performed Yankee Chronology, in addition to many songs by Hyatt, Simpson, Phillips, Hart, Stamp, Durang, Hunt, and Monier — the latter found here for the first time among my sources. A ballet followed. The material of Barrière's enterprise may be gleaned, thus far, from either of the newspapers mentioned above.

Keene and Mrs. Burke

On July 7th (see the American), Durang enacted Vigil, in Love Laughs at Locksmiths; on the 11th Hurry, in Fire and Water. On July 11th, Keene joined, singing in the first part, and enacting Patrick, in The Poor Soldier. On the 14th, Mrs. Burke, after an absence of several years, returned as Isidora, in Brother and Sister; on the same evening she played Sophia in The Rendezvous. Between the two pieces were a comic song by Hyatt, and a *pas seul* by Durang. With Keene, Nichols and Mrs. Burke, the force at Chatham Garden was strong for operetta and musical farce. Mrs. Burke now became the reigning star of the establishment. In rapid succession (often two parts on one night), she appeared as Little Pickle, Variella (The Weathercock), Lydia (Love Laughs at Locksmiths), Marian Ramsay (Turn Out), Betty Blackberry (The Farmer), and Moggy McGilpin. Of course her chief musical coadjutor was Keene; her chief comic, Simpson. On several evenings, alas! rain caused postponing of promised pleasures.

The company kept on in light comedy and farce. On July 30th, Durang and Mrs. Robertson presented a new ballet, Henry and Annette, or, The Village in an Uproar. Simpson assisted as Tony. On August 5th, Mrs. Burke was re-engaged, and repeated (with Keene) Brother and Sister. New parts for her now were Florella (My Grandmother), Norah (The Poor Soldier), Charlotte (How to Die for Love), Rosina (in the opera of that name). Hyatt had departed to Vauxhall Gardens, as formerly he had left the Columbian. But the Pavilion launched a heavier cargo. For Phillips's benefit on August 18th, The Mountaineers was presented, with Phillips as Octavian, Judah (from the southern theatres, and for this night only) as Bulcazin Muley, Keene as Kilmallock, Mrs. Burke as Agnes, and Mrs. Battersby (for this night only) as Floranthe. Mrs. Battersby and Judah also gave The Irish Widow. Judah acted Jeremy Diddler on the 22nd, Rinaldo in The Voice of Nature on August 24th, and repeated The Mountaineers on the 25th, once more with Mrs. Burke and Mrs. Battersby. On this occasion it was announced that he and Mrs. Battersby were engaged for the rest of the season. On the same evening they acted Sir Charles and Lady Rackett, in Three Weeks after Marriage, Monier being Drugget; for the 26th, they were announced in The Irish Widow, the afterpiece being The Prize, with Mrs. Burke as Caroline. And yet the admission was but 25 cents!

During early September, Judah and Mrs. Battersby continued to glorify the Pavilion with all the talent they possessed. They played Catharine and Petruchio on the 1st of September. On September 9th, Mrs. Burke took her benefit, and anticipated by a few years the great Malibran, in singing Count Belino. Mr. Burke made his only appearance as Pietro, and as Baron Piffleburg, in Of Age To-Morrow. Also on this occasion Mrs.

Clark (long ago Miss Harding, and later Mrs. G. Marshall) acted Lady Brumbach. Of even more interest, her charming daughter, Miss P. M. Clark, made her début in recitation and dance. The dancing of this girl was a great feature of the next season in Barrière's theatre. The benefit had been advertised for the 8th, but was postponed to the 9th, on account of bad weather.

On September 11th, drama, I fear, was eclipsed under Mr. Barrière's awning by the appearance of Mr. Stanislas, who began giving his "entertainments of illusion," and continued to do so for several nights. Among his specialties were The Gallant Mercury, The Urn of Medicis, The Mysterious Hunter, The Incomprehensible Column of Rosbach, and Flora's Garden. Nevertheless, the actors dragged on for over a month. A Mrs. Gray appeared on September 8th, as Rosetta. Rosalvina, and Margaretta (No Song No Supper), Rosina, Marian Ramsay, Maria (Of Age To-Morrow), were subsequent rôles of the newcomer. Ireland states that she was a daughter of Trazetta (Trajetta?), a former musical celebrity. On September 19th, A. Simpson, for his benefit, offered Phillips and Mrs. Battersby, in The Honeymoon, and Nichols and Mrs. Burke, in Paul and Virginia. On October 10th, was sung Woodworth's The Deed of Gift, with Judah as Nathaniel Barton, Simpson as Zachariah, Biven as Daniel Briggs, and Mrs. Ford, "from the Theatre Royal, Kingston, Jamaica," as Mrs. Barton; Mrs. Lowry, also from Kingston, ended the evening as Ella Rosenberg. The season was frozen out (possibly by early frost in the garden and under the awning roof) on October 20th, with the triple bill of A Tale of Mystery, The Devil upon Two Sticks, and Mrs. Wiggins. The actors included Judah, Phillips, Nichols, Still, Mrs. Gray and Mrs. Allen. Mrs. Gray must have been a personality.

Before passing to the next summer enterprise, I lay before the reader a pretty account of the Chatham Garden, culled from Woodworth's paper, The Mirror, just then starting on the career which, from 1824, George P. Morris was to make so honourable. On August 2nd the new paper thus writes:

> The *Pavilion Theatre,* Chatham Garden, is the present centre-point of attraction for beauty, taste, and fashion; being the most tasteful, elegant, and convenient establishment of its kind, in the United States.
>
> The *auditory,* which is very capacious, is a *rural amphitheatre,* protected from rain and dew by a spacious *awning,* supported by rafters. The *front boxes* are beautiful Chinese pavilions, elevated so as to command a full and unintercepted view of the stage, within easy hearing distance. Behind them, a beautiful *fountain* continues to throw into the atmosphere a column of pure water, which falls into a basin surrounding the pedestal. This imparts a pleasant and refreshing coolness to the surrounding air, which is agreeably distributed throughout the garden

> and theatre. The *side boxes* command a fine view of the stage; and the *pit* is the most spacious and convenient we have ever seen.
>
> The *stage,* which is about the size of that in the late Anthony-street theatre, is elevated about six feet from the ground, and presents a very handsome *proscenium,* surmounted by a golden eagle, bearing a scroll in his beak with this motto: *"The eagle suffers little birds to sing."*
>
> The whole, when lighted up of an evening, and filled with a brilliant company, produces a charming effect. . . .
>
> The *company* is well selected, and comprises considerable variety of talent. Mr. Phillips, late of the Park Theatre, is the stage-manager, and Mr. Barrier [*sic*], the tasteful and indefatigable proprietor, spares neither pains nor expense. . . . When we add that such vocalists as Mrs. Burk and Mr. Keene, and such comedians as Mr. Simpson, are to be heard and seen at the *Pavilion Theatre,* we conceive that we give it no trifling recommendation.

Vauxhall Gardens

And now let us go far up town to Vauxhall Gardens, in the neighbourhood of what is today Astor Place. Madden, on May 28th, advertised (Daily Advertiser) that he also had "erected a neat summer theatre," in which Keene, Brenan and Schinotti would sing or perform, as the case might be, beginning on the 29th. Schinotti was a well-liked dancer, who also could sing. There was a beautiful new drop curtain, by Grain, late of the Charleston, Savannah and Richmond Theatres. Mme. Blanchard (late Miss Adolphe) and Miss Blanchard (aged eight) performed on the slack wire and the tight rope, with Master Blanchard as Clown to the Rope. There was also a grand display of fireworks. Tickets, when we remember the cheapness of Chatham Garden, were high — 50 cents. On June 5th, Monier was added to the list; later, as we saw, he was at Chatham Garden. Vauxhall evidently drifted without a rudder; its first offerings show but little that is dramatic. On the 9th, as I learn from the American, "Mrs. Williams will make her first appearance in her justly celebrated Broad Sword Dance." Mrs. Blanchard would ascend "from the Garden over the Theatre, and descend on the Tight Rope, a distance of 150 feet."

By June 9th, something dramatic entered the bill. The ballet of Flora's Birthday (with Mrs. Williams and Mrs. Blanchard) was followed by the usual concert, and that, in turn, by The Weathercock, with Monier as Tristram, Schinotti as Old Fickle, Saunders as Sneer, Blanchard as Briefwit, and Mrs. Williams as Variella. That same evening the Park Theatre was offering Tom and Jerry, and The Forest of Rosenwald; the Pavilion (Chatham Garden) staged Raising the Wind, and The Review; the Circus was advertising the first appearance of the great equestrian, Hunter; the Columbian Gardens were giving The Weathercock; and the Richmond Hill amphitheatre was also alight with entertainment and jollity. New York was, I believe, getting more of a feast than it could eat.

Vauxhall, in mid-June, is very interesting to the historical imagination. Keene, on the 16th, began to direct the concerts, and Mrs. Williams, "the Flying Phenomena [*sic*]" edified on the slack wire. Besides, a grand ballet of action, The Indian Heroine, presented Schinotti as Miami, and Mrs. Williams as Mina. On the 20th, The Purse, with Blanchard, Schinotti and Mrs. Williams, was followed by an olio, with Master Holloway (eleven years old and a violinist), Keene, Brenan, &c., and that in turn by Sidney and His Dog, got up by Mrs. Williams, and enlisting George G. Stevenson (an actor more than competent in character-parts) as Sidney, Brenan as Bill Buntline, Mrs. Williams as Matilda, and Master W. Blanchard as Alfred. On June 27th, Matrimony was seen, with George G. Stevenson (frequently hereafter to be met in the chronicle) as Delaval, Mrs. Stevenson (her first appearance) as Clara, Schinotti as O'Clogherty, Mrs. Williams as Lisette, and Eberly (Eberle) as the Baron. This is the first of many Eberles that will grace our pages, and drive us to distraction to find out which was which; if only the bills had given the initials of their first names, and of those of the Durangs!

I find but little more for 1823 of Vauxhall Gardens. Probably its best attainment is represented by the advertisement in the National Advocate for July 8th: "Master Blanchard will exhibit his Olympic feats [sometimes he had balanced two cartwheels on his chin]"; Mrs. Williams "will go through her astounding evolution on the slack wire"; Miss Blanchard and Schinotti sang; Mrs. and Miss Blanchard gave various feats on the tight rope, with, as Clown to rope, Master Blanchard. "To conclude with the ballet, Love among the Roses." Nevertheless, as late as August 19th, the National Advocate advertises for the place, not only a balloon ascension, but a performance of The Village Lawyer, with Hyatt, Mrs. Stevenson, Mrs. Adamson, &c.

Richmond Hill Garden

The amphitheatre at Richmond Hill swims into our ken for this æstival orgy, on July 8th, when the National Advocate advertised a number of songs by Masters and Morris, horsemanship by Mr. Westervelt, performance on the slack wire by Mr. Glaus, and equestrian exercises by the young American, Master Hunt. I cannot help commiserating myself and my reader on the fact that my theatrical journey takes us through so many circus-like exhibitions. The reader's natural inquiry "Why lead us to Richmond Hill?" is answered by the sad refrain, Because on this very night of July 8th, the entertainments ended with the farce of The Weathercock! Furthermore, on the next evening, the ineluctable and ineradicable G. F. Smith, with Miss Smith, performed here in Miss in Her Teens. On the 10th of July, The Review exhibited Morris as Caleb Quotem, Biven as John Lump, and Miss Clark as Grace. The presence of Biven, who had been at Chatham Garden a few weeks earlier, makes one wonder by what loosely-knit bonds or contracts these summer players were held; Sol Smith, in his Autobiography, states that in 1824 at the newly-opened Vauxhall Gardens in Philadelphia, the actors were paid thus: "On every Tuesday the proprietors of the garden issued to each performer a quantity of tickets, the number being proportionate to the salary of each, bearing on their face the following obligation:

GOOD AT THE BAR FOR ONE DRINK.

Not having occasion for drinks to the number of two hundred and sixty-six (my salary being rated at eight dollars per week) I declined to take my tickets, and was laughed at by my fellow-actors, who considered me 'a leetle too d—d particular.'" Let us hope the New York gardens could do better by their players.

The Richmond Hill Amphitheatre changed horses in mid-stream. On July 14th Blanchard announced the engagement of the place with a grand equestrian staff and performance by the Blanchards, big and little, by Westervelt, by Mrs. Williams, the equestrienne, whom we recently met at Vauxhall; indeed, Blanchard himself had been at the same place, and perhaps Mrs. Williams moved westward with him to Varick Street, when he assumed the management of Richmond Hill. Schinotti also came along. Rogers was riding master, and Bellmont was clown. The venture was still going on July 31st, when the circus bill was concluded by the melodrama, Sidney and His Dog, or, The Treacherous Indian, previously staged at Vauxhall. I see that thriller in my mind's eye. Probably the real Circus — still to be discussed — wore out Blanchard; at any rate, by August 8th, Richmond Hill advertises merely a grand gala display of fireworks.

In view of the showy things here listed, the modest promise of E. Hathaway, in the American in mid-June, of a military band on the piazza of his house, "fronting the Battery," almost escapes our notice; but the Kent bugle of Madden, part of his programme, calls us to the ice cream stressed in his advertisement. I am sure, at any rate, with all the summer gardens so near our homes, we shall not need to ferry, on July 26th, to the Hoboken Hotel, where Lucas Van Boskerk "has hired" Blanchard, from the Richmond Hill Theatre, to perform on the green, with the assistance of Miss Blanchard, aged eight, Mme. Blanchard, Champlin, &c. This circus force appeared at Hoboken also on the afternoon of August 2nd, with Schinotti, Master Turner, and others. Pony races and the circus made Hoboken important on August 6th and 8th. So much I learn from the American.

The Circus, 1823

But enough of gardens for one summer! The Circus calls our eager pen. This institution, close to the heart of man, was, in the summer of 1823, under the control of Price and Simpson. The clever chicanery by which these astute managers secured control of West's interests is detailed by the invaluable Cowell: West's annual visits were hurting the regular theatre, and Cowell was chosen to convey indirectly to West the notion that Price and Simpson were about to build a grand new amphitheatre in Broadway. A model of the structure, "after the plan of Astley's," was placed in the green room of the Park, and Tatnall, "a delinquent" from West's, was "employed to break in *two horses* in a temporary ring, back of the theatre." The hints were swallowed, and West sold out to Price and Simpson, with a "prohibition against . . . again establishing a circus in the United States." West, "with a handsome fortune, went to England," and Price and Simpson could, in later years, sadly ruminate on their folly.

Cowell was induced to take charge of the dramatic performances, then deemed necessary to end every circus bill; Astley's, of course, was the model for such entertainments. The season opened on June 2nd, though Cowell was not announced as director until July 7th (in the National Advocate). A new drop curtain by Evers and Robins, from a painting, by Pugin, of A View of Oxford, added to the splendour of the building. Blythe was in charge of the equestrian corps, and the great Hunter, first bareback rider to appear in America, was the special star of Blythe's department.

Would the reader attend a circus in 1823? Here (from the American) is the order of business, with the performers, on that 2nd of June: An entire new Grand Entrée, with a magnificent display of beautiful horses; a Scotch ballet — The Highland Laddie — got up by Parker and performed by Parker, Roper, Yeaman, Mrs. Carnes, Mrs. Parker; the beautiful spotted horse, General Jackson; horsemanship by the whole troop, and by Master Turner (his first appearance); comic song by Mr. Roberts — Such a Beauty did I Grow; horsemanship by Blythe (late of Astley's — his first appearance here); still vaulting by Yeaman, Tatnall, Parker, Turner, Lee, Lawson, Johnson, Asten, Roper, Rogers, Lessford, &c., Riding Master, Blythe, Clown, Yeaman. Yeaman, "the flying horseman," followed, and The Hunted Tailor, with Parker and Yeaman, ended the show.

Unless there were two Blythes, this announcement of Blythe's "first appearance in New York" is misleading. Perhaps "here" means at the Broadway Circus. The reader sees his old dancing friends from the Park — Mr. and Mrs. Parker. But above all he must note the first appearance in New York of James Roberts, here only singing comic songs, but soon to become one of the most popular of comedians.

Plays at the Circus

With its big stage and its fine stud of horses, with trained riders and showy trappings, the management at once set out to produce elaborate spectacle and melodrama. On June 9th, it gave The Sisters, or, Heroines of Switzerland; on June 12th, Valentine and Orson. Oscar and Malvina graced the boards on the 14th, and, on the 16th, Payne's Ali Pacha came out with new scenery, dresses and decorations, and with Reed as Ali Pacha and Mrs. Parker as Helena.

Even so, Hunter, from the day of his début (June 10th), was the ruling star of the establishment. Straight from Astley's he came to astonish the new world with dazzling bareback feats never dreamed of. Williams, as Chatterbox Gabblejoke, the Clown, made his first appearance on the same night. Hunter continued until an accident kept him from the bills for several nights in early July. He returned on July 14th, " having completely recovered from his accident."

Among the dramatic company were Mrs. Tatnall, Mrs. Monier, Dinneford, Tatnall, and Ramage. When Cowell came, he naturally gave some of his best parts in farce, particularly Crack. As the season advanced, the bigness of the spectacles increased. On June 27th, Tekeli, that old standby of such establishments, thrilled and charmed; on July 8th, the pony races from Tom and Jerry preceded Cowell in The Turnpike Gate. But on July 21st Timour the Tartar opened the gates of spectacular splendour; Lodoiska succeeded on the 23rd. Mrs. Tatnall, of course, glorified both shows, and Roberts was Oglou, in Timour. El Hyder inevitably followed, its cast, on July 28th, enlisting Ramage in the title-rôle, Roberts as Hafiz, Parker as Omar, Tatnall as Ben Tarab, Mrs. Tatnall as Harry Clifton, Cowell as Mat, Mrs. Carnes as Nisa, and Mrs. Parker as Orissa — a good cast for summer, especially in the circus! On August 4th came a grand thriller from Astley's — The Blood Red Knight — with Mr. and Mrs. Tatnall, Mrs. Carnes, Dinneford and Ramage in the leading parts; it was repeated nightly for some time. Of course, one could not expect to get through such a season without The Forty Thieves, employing the usual forty horses; this dashing thing emerged in mid-August and held the stage for days. Mrs. Tatnall was Morgiana, Mrs. Monier Cogia, Dinneford Hassarac, Roberts Mustapha. With it we close our record, except that we have to announce Roberts's appearance as Clown — for his benefit, on August 27th.

What think ye of the diversity of the summer wares in 1823? Faint ye at the prospects of the long, long journey ahead? Be comforted; all things wear to an end. Meantime, looking back on the activities just detailed, let us try to remember the dramatic parts of the programmes at the City Theatre, Columbian Garden, Chatham Garden, Vauxhall, Richmond Hill, and the Circus. Let us try to retain the names of the chief performers, new and slightly less new; Hyatt, Roberts, Alexander Simpson, choice comedians, Mr. and Mrs. Stevenson, Mrs. Tatnall, Mr. and Mrs. Monier, whose daughter Virginia some day will flash upon our sight, Eliza Placide, all the Blanchards, Mr. and Mrs. Williams; I do not see how any one can be expected to burden his mind with Biven, Hunt, Saunders, and others of that class.

BROOKLYN, 1822-1823

We must not forget our growing sister — village though she still was — across the river. From the Long Island Star, her only voice, I pluck for her in 1822-23 a string of pearls. Mr. Still, for instance, gave, on September 26, 1822, a concert at Mr. Stephenson's room, Washington Garden. He sang "a number of songs by the best authors. . . . accompanied on the Flute by a gentleman of scientific talents." What more could one desire? On October 10th, saith the Star, "we this morning had the pleasure of witnessing at the office of Dr. Ives, a great number of curious experiments with the solar microscope, conducted by Professor Griscom, to whom the glass belongs." And, on January 2, 1823, Master George Frederick Smith and his sister, "from the Park and City Theatres, New York," appeared at Morrison's Hotel,in recitations and scenes from Douglas, Richard III and Romeo and Juliet. These tender blossoms were declared to be on their way to New Orleans and Europe.

I must skip to April 17th for promise of Le Claire's Phantasmagoria, exhibited on that evening, and the next, as well as on the 21st, at Dempsey's Long Room, Social Garden. The entertainment concluded with a "Grand Display of Artificial Fireworks." And on June 14th opened the Military Garden, with a concert of vocal and instrumental music, and with promise by the proprietor that he had engaged "several Vocal Performers of well known talents and a good Orchestra." Really, a Brooklynite need not go to Manhattan for entertainment *al fresco!* July 4th filled the garden with a grand ascension, a concert and fireworks. Bristow led the band, Rabbeson played the piano, and solo performers were King, Saunders, a lady, a balloon, fireworks and a transparency of the Father of his Country. Vauxhall, beware!

Duflon, the proprietor, plucked the wing of the New York bird. On July 25th he offered Williamson, "the gentleman who made his first appearance on the 16th," Lamb, "from the New York Theatres," King, Mrs. Adamson, a Lady, a Gentleman, a Balloon, Rabbeson and Bristow (leader of the orchestra). The Loisian School had a benefit here on August 15th, with Stephenson and Mrs. Adamson as volunteers, and with several others of less note. And, in August also, Rogers, "late of C. W. West's Circus, New York," began at the Military Garden, "it being the first exhibition of the kind ever offered in Brooklyn." Rogers was riding master, Carne the clown, and appeared also "the four celebrated Dogs and Car, who have travelled forty miles a day with 700 lbs. weight in the car." Master Hunt, a boy of twelve, executed horsemanship, and Champlin walked the slack wire. I found but one advertisement of this incursion of Rogers into the elysium of Brooklyn. The Military Garden must have closed shortly after King's benefit on September 5th (with Stephenson, Mrs. Rabbeson, Masters and Morris) and Stephenson's benefit (concert and ball) on the 19th. But Brooklyn was looking up, in the season of 1822-23.

CHAPTER III

PARK THEATRE: A SEASON OF STARS AND NEW PLAYS, 1823-1824

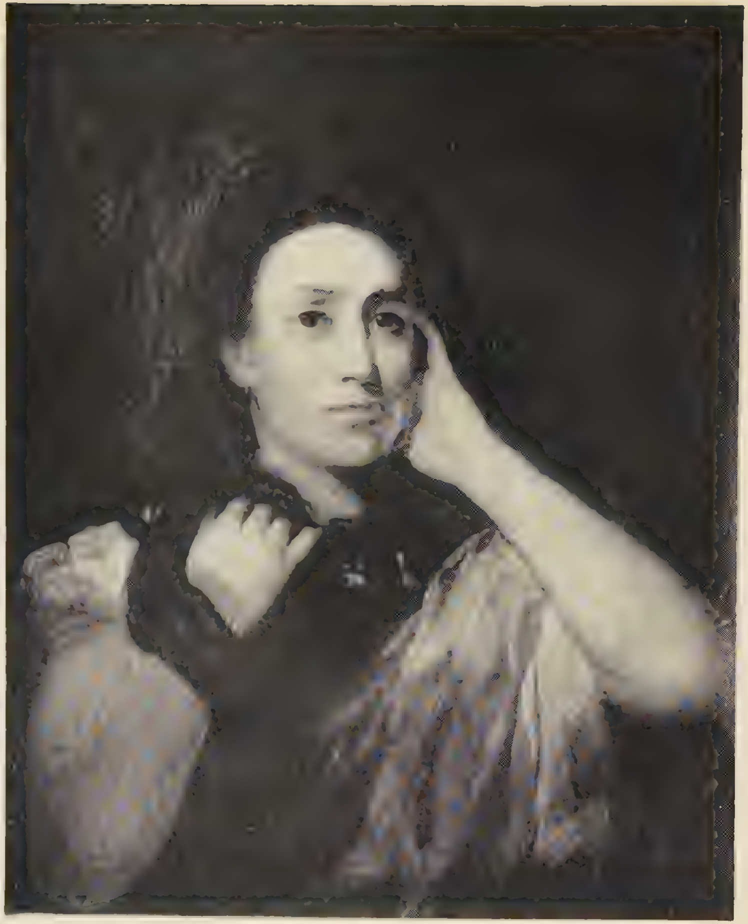
THE Park season began on September 1, 1823, harassed by the continuance of the Chatham Theatre performances until the closing of the garden-playhouse in October.

Throughout our journey, we have been perplexed by the variability of critical reviews of plays and of acting in daily, weekly and monthly publications. Any given paper might have, actually, columns of writing on theatrical topics for a few issues; then, suddenly, all stopped, and for many arid numbers there would be nothing. From this time forward we are to have embarrassing riches, rather than scarcity of reviews. I have already mentioned The Mirror, a weekly publication of literary pretension, begun in the summer of 1823 by Samuel Woodworth, poet, dramatist and literary workman, and in 1824 taken over by George P. Morris, and carried on with success to 1842. In the '30's N. P. Willis and Theodore S. Fay were connected with the paper. Beginning in the autumn now under discussion — 1823 — the Mirror supplies us with well-written and honest criticisms of doings at the theatres. In the same year starts the Albion, a weekly, more professedly a newspaper, and especially an English paper, published in America for English residents. It is laden with court news and political items from England, but it, also, supplies theatrical reviews of no mean quality. With these two sources, our stream of joy overflows its banks. I fear the reader will weary of the full contemporary opinion I mean to give him.

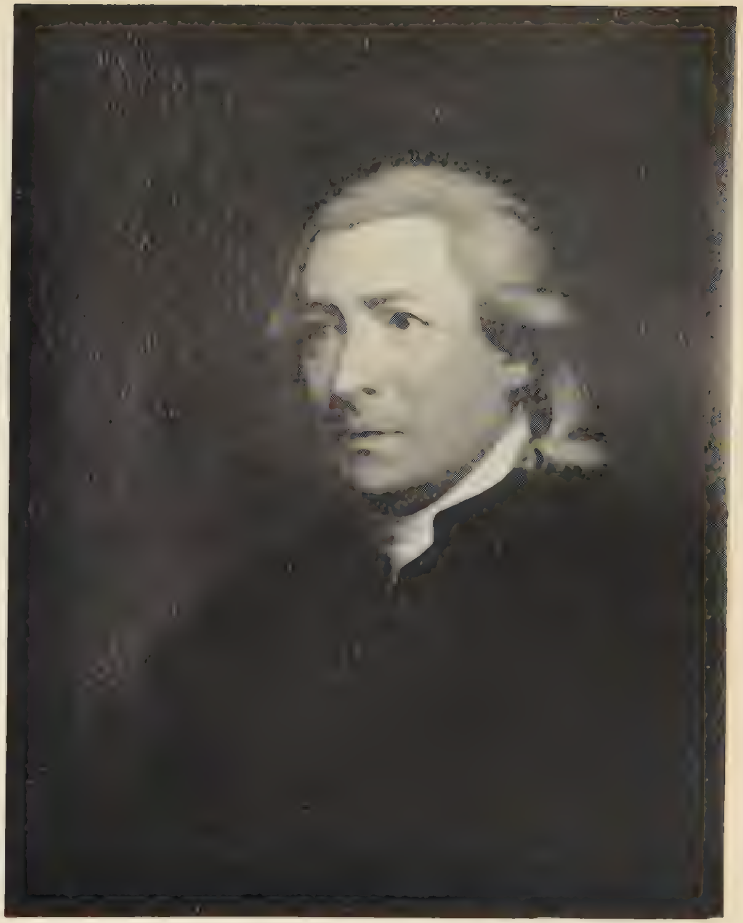
My object in quoting so liberally from early critics is worthy. I wish to reproduce the stage of the past, not as it has been written heretofore, from the memories of elderly people, sometimes almost senile, but from the opinions of people of the very time at which the performances took place. In this way we can watch the growing, or perhaps the diminishing reputation of plays and players, and observe at first hand those causes which operated to produce the more or less mummified figures that stare at us from the pages of much later historians.

The Company of 1823–1824; Hilson and Placide

It happens that the season we are beginning was exceptionally interesting; and it is therefore fortunate that the weekly papers aforesaid were



MRS. DUFF AS MARY, IN SUPERSTITION
From a Painting by Neagle, in Possession of The Players



JOHN FORRESTER FOOT AS CANTWELL
From a Painting by Neagle, in Possession of The Players

just then getting into full swing of dramatic chronicle. The first night at the Park — September 1st — brought back Hilson, who had succeeded Cowell as chief low comedian, in the parts of Tyke and Walter. The Mirror of September 6th informs us that Hilson's "appearance was greeted with such testimonials. . . . as might have been anticipated . . . he suffered not a leaf of his laurel chaplet to wither. . . . He was *Tyke* in every scene."

The second night — September 2nd — introduced to the Park stage one of its greatest ornaments — Henry Placide, who stands immortally fixed with those other notable American actors, William Rufus Blake, William Warren, and John Gilbert, as representing the best and truest traditions of acting in the glorious old comedies of Sheridan, Goldsmith, Holcroft, &c. Placide made his bow as Zekiel Homespun, and followed as Dr. Dablancour in The Budget of Blunders. This was a great occasion for the New York stage, but the Mirror critic did not know it. On September 6th, he merely wrote: "The part of Zekiel Homespun was well sustained by Mr. Placide, from the Charleston Theatre, being his first appearance in New York [as a matter of fact, he had acted, as a boy, at the theatre in Anthony Street]. Mr. Simpson, in Dick Dowlass, was (as he always is, in such characters) inimitable. Dr. Pangloss was well supported by Mr. Watkinson. . . . In the afterpiece, Mr. Placide gave much satisfaction in the character of Dr. Dablancour." Placide, on the 4th, was Sampson, in The Iron Chest; but his inconspicuous rank prevented the advertising of his name in many bills. Hilson and Watkinson kept him back. Of course, Hilson's Robin Roughhead, Nipperkin, Shelty, etc., were still potent to draw, and emerged early in this season.

BOOTH, MRS. DUFF, COOPER

The management, possibly alarmed by "the array of beauty and fashion" at Chatham Garden, had engaged a very strong list of stars for the early months of the season; planet after planet sails before our enraptured vision. Booth, who had not been here during the preceding year, though Wood records performances by him in Philadelphia, appeared, on September 3rd, as Richard III, and, on the 4th, as Sir Edward Mortimer; on September 5th, Mrs. Duff, one of our most esteemed actresses, made her début as Hermione in The Distrest Mother. Booth was Orestes. Thereafter, for a few times, she and Booth exalted the tragic muse — but not together. As if these two engagements were not enough, on the next evening — September 6th — the managers presented Cooper as Virginius. Thenceforward for a time tragedy held full sway in the American Old Drury.

This seems to us, with knowledge of the three players derived from their subsequent careers and the centos of praise from historians who trusted to memory of the earlier years, as remarkable a combination as the Park stage ever offered. What say the critics of 1823? Once before I had occasion to state that, whatever his hold on our imaginations, Booth did not capture critical opinion in his earlier New York seasons. The National Advocate — Noah's paper — thus, on September 5th, reviews the performance of Richard III:

> After Kean's Richard, which never has been equaled since the days of Garrick, the Gloster of Booth comes next; and though tame and spiritless during the four acts, he amply compensates in the fifth, where all his powers are combined and poured forth with overwhelming effect. This policy . . . is a bad one, because the audience is jaded, tired, and out of temper with dull monotony; and not being prepared for the grand crash, a great part of the effect is lost. The part of Richard is a heavy one, and Booth does not appear to have strength enough to go through it with equal energy. He is about Kean's size, and very like him in many respects, but he has not Kean's bone and muscle. His fashion is, therefore, to walk through the character for four acts, and the fifth "Richard's himself again." . . . Booth is evidently a man of genius, and is capable of doing more than he does. He seems to take things cool and easy; and at all events has the power of attraction, as the house was crowded on Wednesday.

The Albion of September 6th corroborates. Booth's personation was "tame and spiritless during the three first acts; but he afterwards became exceedingly animated and impassioned; imitations of Kean, however, particularly in his trickeries were now & then obvious."

But what of Mrs. Duff? What of that lady who, starting with her sister as a dancer at the Dublin Theatre, came with her husband, John Duff, to America, in 1810, and had since been gradually conquering the esteem of Boston and Philadelphia, until now those cities acclaimed her as of the highest rank in tragic accomplishment? Her sister, we know, married Thomas Moore, the poet; but what, now, of Mrs. Duff? Well, so far as I can see, her Hermione on September 5th, seemed pretty good — and no more — to the atrabiliar fraternity. "Mrs. D.," says the Albion on the 6th, "possesses a fine person, a sweet voice, and great command of countenance; and above all she is a lady" — this is a sweet "slithering" from critical responsibility —"of most exemplary private character." The National Advocate of September 9th practically echoes the Albion judgment:

> We were not fortunate enough to see the lady in the three first acts of the piece, but in the two last, certainly the most arduous, we had a fair opportunity to see and judge of her merits. Her figure is commanding, her face handsome, and expressive, with a good keen, and rapidly moving eye. Her mad scene possessed great merit, and from the rapidity of her gestures, and the quickness of her motions, we should infer that she had been a student in the Kean school, a study which divests a female of much stiffness and tragedy stateliness, and gives an air of ease, and

> imposing effect to her best scenes. The voice of Mrs. Duff is good, without possessing great compass, and we should altogether judge that she is in every way qualified to sustain a high rank in the drama, and become a favourite with our audience.

Let us quote — I love this part of my task — from the Albion of September 13th. It will reveal the full glories of the season of the three distinguished stars, and show the gradually warming appreciation of Mrs. Duff:

> The attractions at our Theatre during the week have been unusually great. Mr. Cooper, Mrs. Duff, and Mr. Booth have again made their respective appearances since our last report. Mr. Cooper came forward in *Virginius,* to an excellent house, and as usual bore off his full meed of applause. On Monday [September 8th] was presented *Damon and Pythias*—Damon, Mr. Cooper, Calanthe, Mrs. Duff; the house was extremely crowded, and the performance so much applauded that the same piece is named for repetition this evening.
>
> Mrs. Duff, we have reason to believe, has the public sentiment strong in her favor. Her powers in delineating passion, particularly with her expression of countenance, is apparent to all; this was very obvious in her *Lady Macbeth* on Wednesday [should be, Tuesday, the 9th, with Cooper as Macbeth], though the effect in the last scene was much deteriorated by the awkwardness of those at the door as she was retiring backwards through the scene, mute with agony and remorse. We sincerely hope she will have a permanent engagement at this theatre; her tragic powers would be a great acquisition to the company and would afford us an opportunity of seeing Miss Johnson oftener in the line she so particularly shines in—melo-drama.
>
> Mr. Booth repeated his *Richard* on Thursday [the 11th], having performed *Reuben Glenroy,* in the excellent comedy of *Town and Country,* the night preceding. The latter was certainly a chaste piece of acting. Mr. B. in our opinion, is decidedly more natural in pensive and melancholy, than animated and boisterous parts, notwithstanding the great applause he received in the death scene of his *Richard.* His *Sir Edward Mortimer,* without exception, is the best part we have yet seen him in. Last night [the 12th] he appeared in *Sir Giles Overreach.* Of this performance we hardly know how to speak. The truth is, that it is dangerous for any actor to attempt the character where Kean is known in it; his mighty powers embodied in it so much genius, and delineated it with such a masterly hand, that we fear all his successors exhibit too broadly the difference between an original and a copyist. We should be much gratified with a repetition of *Mortimer.*

This criticism is but commonplace compared with that of the same date — the 13th — in the Mirror. Could the reader ask a more graphic account than that which follows of Cooper's Damon?

> In the character of Damon, Mr. Cooper is inimitable—in some scenes wonderfully great; particularly that in which his servant acquaints him with the death of his "swift steed," which was to have conveyed him to Syracuse, to redeem his pledge to Pythias. The *eyes* of the audience, as well as their *hands*, bore ample testimony to the excellence of Mr. Cooper's acting. His laurels will never fade. But in the last scene, he soared beyond himself—he out-Coopered Cooper. The audience, like the anxious spectators at Syracuse, were suspended in breathless expectation. The fate of Pythias was drawing to a crisis. The time had almost elapsed—the friendship of Damon was doubted—the death of Pythias appeared inevitable—Colanthe [*sic*] had fainted, and was borne from the scene by her attendants—Pythias resigned and happy to be the substitute of his friend, ascended the scaffold—uttered a prayer for the happiness of Damon, and was about submitting his neck to the stroke of the executioner—when suddenly, a shout from the multitude proclaimed that Damon was discovered returning on a breathless courser, enveloped in a cloud of dust. In the next moment he enters exhausted, and falls senseless at the foot of the scaffold. Pythias darts from the platform, and by his embraces restores his friend to consciousness—who rises, utters a shriek of mingled joy and wildness, and faints in the arms of Pythias.
>
> The effect was electric; but was yet to be surpassed. The disguised Dionysius asks "Where is Damon?" The latter vaults like lightning upon the scaffold, and in an attitude that might have awed the gods, exclaims, "Here, upon my throne!" Language is inadequate to describe the various passions expressed at this moment. Conscious magnanimity—detestation of the tyrant—affection for his friend—contempt of death—triumph of virtue—all these seemed to strive together for mastery in the expression of Cooper. The pardon of Dionysius—the approving bursts of applause from the populace—and the ardent embrace of the two friends—left an impression on the audience never to be eradicated. It is almost needless to add, that the curtain fell amid the most animating bursts of applause.

Booth, as we learned from the Albion review, acted (on the 12th) Sir Giles Overreach. The Lady Allworth was Mrs. Stevenson (does the reader remember her at Vauxhall during the summer?) and, of course, the rare pale Margaret was Miss Johnson. Cooper and Mrs. Duff repeated Damon and Calanthe on the 13th, and played Brutus and Tullia on the 15th. Roman tragedy of the Knowles and Payne variety now was claiming Cooper for its own; his brightest laurels were won in that field. On September 16th, Lee drove out Knowles, and Cooper's Alexander was defied with tragic vehemence by the Roxana of Mrs. Duff. Of this last the Albion of September 20th says: "It was a fine piece of acting, and received much applause. We confidently hope she will have a permanent engagement; the company is not complete without her." Mrs. Duff's failure to establish herself at the Park remains unexplained — perhaps inexplicable. The Mirror of September 20th rates her as " an actress of the highest class."

Booth's and Mrs. Duff's engagements wore to a close. On September 17th Booth enacted Lear; for his benefit and last appearance (September 19th) he played Posthumus, in Cymbeline, to the Imogen of Miss Johnson, the Queen of Mrs. Stevenson, the Guiderius of Simpson, the Iachimo of Clarke, the Cloten of Hilson and the Pisanio of Maywood. On this night, also, the beneficiary romped through the part of Geoffrey Muffincap, the elderly charity boy, in Amateurs and Actors, then first played in New York. Kent was O. P. Bustle, Watkinson Elderberry, Richings David Dulcet, Mrs. Wheatley Mrs. Goneril, and Mrs. Bancker Miss Hardacre. Booth now departed.

Departure of Mrs. Duff

On September 20th, the objectionable Bertram enlisted the united services of Cooper and Mrs. Duff; on the 22nd Cooper repeated Virginius. On the 23rd, the two stars shone together as Mr. and Mrs. Beverley, and on the 24th, Mrs. Duff had her benefit and said farewell as Florinda, in The Apostate. On that occasion, her husband, who had not been engaged, was Malec, and afterwards acted the Three Singles. Why was Mrs. Duff not added to the regular company, especially as Mrs. Barnes had been so sadly missed? What had Mrs. Battersby and Mrs. Stone and Mrs. Tatnall done for tragedy since Mrs. Barnes departed? They were now all gone and hardly missed; and what, ye gods! could Mrs. Stevenson, of the present forces, achieve? Why, then, were the services of Mrs. Duff not retained? Who can say, especially in view of the insistence of the press that she continue to grace the boards? The Albion of September 27th: " It is with much regret that we announce that Mrs. D. will not be engaged for the season . . . The benefit, we fear, was not remarkably productive, but Mr. and Mrs. Duff had the satisfaction to receive unbounded applause from all parts of the house."

I regard the admission of the small financial returns of the benefit as significant; perhaps the managers realised that Mrs. Duff had not yet established herself. The spirit of Mrs. Barnes was still strong in the affections of the public. Possibly the crowds that had witnessed Mrs. Duff's performances had been drawn more by the then overpowering attraction of Cooper, with whom she had invariably played, than by any suddenly acquired reputation of her own. The small audience at her benefit, without the magnet of Cooper — besides, the Mrs. Duff of 1823 was not the Mrs. Duff of 1826 — may account for much. I close this most interesting period of the opening weeks of 1823-1824, with a note from the National Advocate of September 24th, which admits that " Mrs. Duff has yet much to improve, that is, her merit . . . is on the rise, not the wane; and a few seasons, together with the advantage of youth, will give her a prominent rank in her line." The article proceeds with repeated stricture on Booth for his "tameness" in the four acts of Richard, with "overcharging" in the fifth. "True genius is never eccentric. Kean would frequently refuse to play . . . but, when he did play, he always played well — nay, very great." But, thinks this critic, "The principal attraction of the Theatre is Cooper in his great Roman characters, Virginius, Damon, and Brutus; and it is a fortunate event that these plays have been written at a period when something new was desirable for Mr. Cooper . . . They are parts peculiarly adapted to his person and physical powers. The grave sombre tints he throws occasionally into the picture — the cold, studied, artificial bursts of passion which are observable in many of his other parts, do not strike us as forcibly objectionable in his Roman characters . . . There is also a mellowness . . . which corresponds with the ripened years and mature experience of Mr. Cooper."

Cooper played several engagements this year at the Park; his popularity seems never to have been greater. He remained for a few days after the departure of Booth and Mrs. Duff. The weakness of the company in actresses capable of playing "heavies" is indicated by the fact that, when Cooper repeated Damon on September 27th, Mrs. Bancker succeeded Mrs. Duff as Calanthe! Where was Mrs. Stevenson? At any rate, the last-named lady played Calpurnia on the 29th, at Cooper's benefit, Cooper's Antony being supported by Maywood's Brutus, Clarke's Cassius, and Miss Johnson's Portia. Miss Johnson was entirely out of her element, in such parts. Cooper and Miss Johnson, on this same 29th, were seen in Catharine and Petruchio.

Cooper gone, we have a free field for less glittering items. Even before his farewell, however, some interesting bills were announced. On September 25th, Hilson was Falstaff to Foot's Henry IV; as an afterpiece on the same night was first produced Peake's farce, The Duel, or, My Two Nephews. Foot played the dignified Sir Pryor Oldencourt, Simpson Augustus Buoyant, his sporting nephew, and Woodhull the perplexed Henry. Kent was O'Mauley, Augustus's pugilist-friend, Watkinson Silverhead, Mrs. Bancker Harriet, and Miss Brundage Rebecca. This was a very successful piece.

The Park could not do things by halves. If stars ruled the night, stars sparkled in clusters; if novelty ruled the boards, novelty came with bewildering rapidity. On the next night, September 26th, was produced a tragedy, The Renegade, or, France Restored, "by two gentlemen of this city" (Drs. Cooper and Grey, if Ireland was correctly informed). The leading parts were played by Clarke (Charles Martel), Maywood (Agobar), Simpson (Alaor), Foot (Gondair), Woodhull (Leodat), Miss Johnson (Ezilda), Mrs. Bancker (Anatilda). The Mirror (issue of October 4th) gives a pretty account, which the ephemerality of the piece will justify my omitting. Melodramatic situations thrilled, in it, to the ultimate escape of virtue from villany. The afterpiece, on the 25th, was Mr. H., of course with Hilson.

Let us gather a variegated posy. Mrs. Holman made her first appearance for the season on October 1st, as Diana Vernon; on the same night Mr. Stoker, the Yorkshire Prodigy, from the Surrey and Olympic Theatres, began a long engagement with performances on the slack rope! Poor Simpson, honest lover of the drama, forced to this! On October 2nd — his stars all gone — he revived his great hit of last year, the bustling Tom and Jerry, with Hilson in Cowell's old part of Jerry Hawthorn. The Mirror of October 11th bitterly laments, but puts the blame where it belongs — on the public. "Mourn over the perversion of public taste; weep tears of blood . . . but blame not the managers. They are guiltless of this lamentable apostasy. They must please their customers, or close the house." I am interested in that word *customers*, revived in dramatic notices a century afterward.

Of course, until William Mitchell came a few years later, this sort of thing was to be more and more attached, limpet-like, to the legitimate drama at what one proudly calls the Theatre Royal, Park — the royalty being represented by Shakespeare and his followers. Even so, Simpson placated this royal band on October 6th by a special scenic revival of The Tempest — to be sure as diluted by Davenant, Dryden, and John Kemble — but nevertheless, The Tempest. The full cast, gathered from the bill of October 17th, the third night of the revival:

Alonzo	Mr. Foot	Stephano	Mr. Kent
Prospero	Mr. Clarke	Caliban	Mr. Hilson
Hippolito	Miss Durang	Miranda	Mrs. Bancker
Ferdinand	Mr. Simpson	Dorinda	Miss Johnson
Antonio	Mr. Reed	Ariel	Mrs. Holman
Gonzalo	Mr. Wheatley	Neptune	Mr. Richings
Trinculo	Mr. Watkinson	Amphitrite	Miss Placide

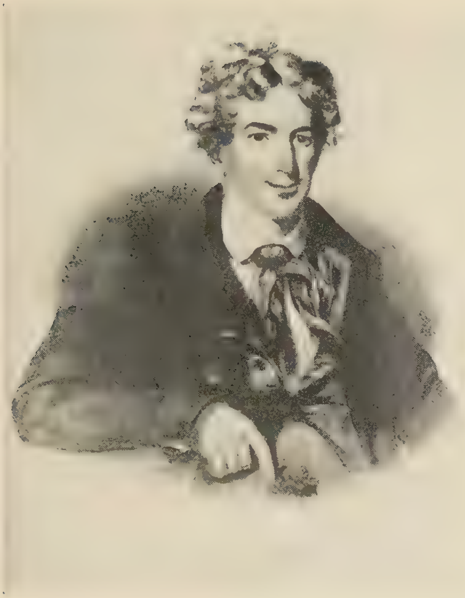
This was Eliza Placide's first season here; she had been recently a member of Barrière's company; on the 6th she also played Margaretta, in No Song No Supper. I may say that The Tempest was fitted out with much absurd, spectacular scenery, with pantomimic devices galore. The School for Scandal, on the 7th, had Placide (the great Sir Peter of the future) as Sir Benjamin, Hilson as Sir Peter, &c.

Where was Mrs. Stevenson? I fancy she had been found wanting. On October 10th, Mrs. Clarke, "from the Brighton Theatre," appeared for the first time as Miss Hardcastle, and also as Myrtillo, in The Broken Sword. Mrs. Clarke remained for a season or two, during which she found an increasingly lower level.

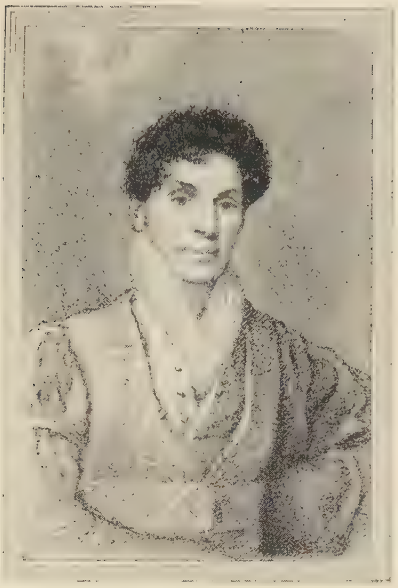
Cooper; Mrs. Tatnall

October 13th brought back Cooper as Rolla; Mrs. Tatnall was Elvira — also a first appearance. The Park was skirmishing valiantly to find in summer garden or arena a leading tragic actress — Mrs. Stevenson, Mrs. Tatnall, Mrs. Stone (late Mrs. Legge) — none of these would do. Mrs. Tatnall played Little Pickle on October 18th, and Volumnia, on the 20th, to the Coriolanus of Cooper. There's versatility, my masters! Damon and Pythias came on the 14th. On October 15th, Cooper enacted Lucius Junius Brutus, and the Mirror of the 25th brings the performance before us:

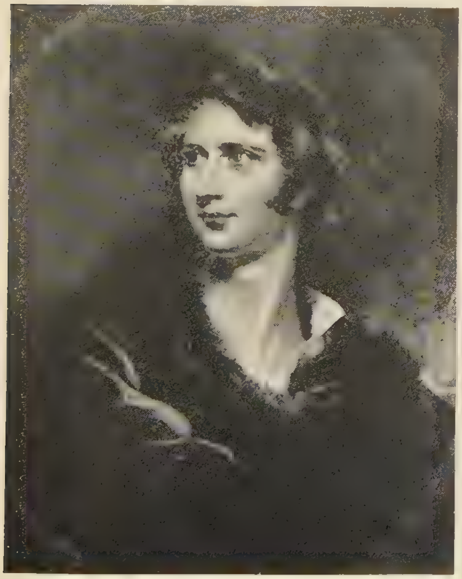
> In the scene where the statue of the tyrant Tarquin is struck by lightning from his horse . . . he mingles his voice with the crashing of the elements, and denounces the destruction of the father upon the guilty son. This was great. The conduct, too, of the agonized father, struggling between patriotism and paternal affection, was given with fine effect. The trembling restlessness of the hands—the toying with his robes—the firm pressure of the lip, that would conceal the emotions he cannot restrain—and the flinging forth the arms in the "agony of grief," as he excuses his weakness . . . all are but renewed evidence how well Mr. Cooper can perform, and how cordially our audience can admire his performances.
>
> . . . The fine figure and good face of Mrs. Tatnall were well fitted for the haughty queen—but her voice wants compass and sweetness. She is by no means a bad actress; but she does not possess the fascination of Miss Johnson, or the hollow feeling, *true* despair, that marked the Tullia of Mrs. Barnes. . . .
>
> Miss Johnson, in the tender Tarquinia, looked as beautiful, and performed as sweetly, as is her usual custom. We feel a pleasure in describing the talent of this lady, as well for the sake of her excellent mother, as her own. . . . Mrs. Bancker was very pretty in Lucretia, and her intelligent eyes sparkled with as much brilliancy on the approach of Collatinus, as if she really beheld a long absent husband. . . .
>
> Mr. Foote, in Lucretius, delivered what little he had to say with his usual elegance. The reading of this gentleman deserves the notice of the public. He speaks with the most distinct articulation; his gestures are extremely graceful, and his whole bearing is that of a gentleman, and an accomplished actor. . . .
>
> Mr. Clarke's Collatinus was a very fine piece of acting. The reading also of this gentleman has been uniformly correct, and his gestures generally graceful. Would he put off a strange and seemingly affected walk, and an offensive habit of flinging his head back upon his shoulders, and looking upwards, he would be one of the finest performers on our stage. . . .
>
> Mr. Bancker was as well as we could wish; he is certainly improving,



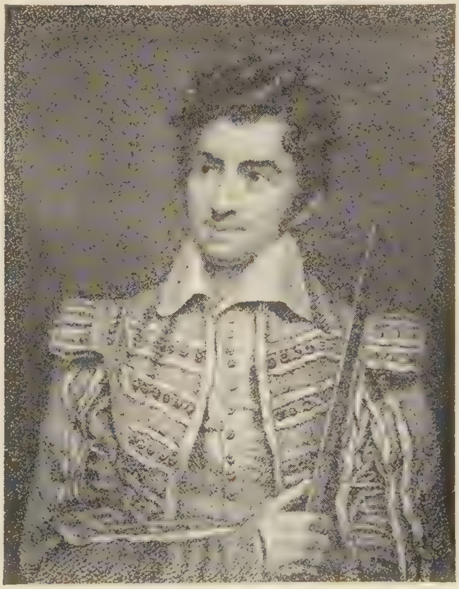
R. C. MAYWOOD AS TAM O'SHANTER
From a Lithograph by Duval after a Painting by T. Sully, Jr.



PEARMAN AS LEANDER
From an Engraving by J. Rogers, after a Drawing by Wageman



WILLIAM A. CONWAY AS HAMLET
From a Mezzotint by W. Say, after a Painting by G. H. Harlow



VINCENT DE CAMP AS FIGARO
From an Engraving by Cooke, after a Painting by Clint

> and by his attention to his profession, and the really respectable manner in which he plays his parts, he is daily gaining in the public esteem.
>
> Mr. Reed also pleased us much, and although his *forte* is decidedly in the comic line, yet there can be no fault found with his serious characters.
>
> . . . .
>
> Before we close our remarks, we cannot but mention the *forum,* in which Brutus delivers his speech to the multitude. When we compare the dark looking, little, unadorned box of pasteboard, with the descriptions of the magnificent temple, and proud columns of the Romans. . . .

In Amateurs and Actors, on October 17th, Hilson succeeded Booth as Geoffrey Muffincap. Two novelties leap into notice. Durazzo on October 18th was thus cast:

The King	Mr. Foot	Garcia	Mr. Clarke
Benducar	Mr. Maywood	Antonio	Mr. Woodhull
Durazzo	Mr. Cooper	Zelinda	Miss Johnson
Alonzo	Mr. Simpson	Leonora	Mrs. Bancker
Perez	Mr. Reed	Abbess	Mrs. Wheatley
Citizens	Kent, Placide, Anderson	Nun	Miss Placide

The Mirror (November 1st) ridicules the play as a violent distortion of nature; I have long been wondering when public taste would break in the matter of these melodramatic horrors.

Perhaps it was a pleasure to return on October 20th to the realm of laughter, with the farce of Cent per Cent, then first produced, with Watkinson as Pennyfarthing, Hilson as Starch, Simpson as the impecunious Dashmore, Woodhull as Charles Hopeful, Foot as Trumbull, Miss E. Placide as Mrs. Pennyfarthing and Mrs. Bancker as Charlotte. More novelty was forthcoming, but first I chronicle a revival of Cibber's bustling She Wou'd and She Wou'd Not, on October 23rd, which had several repetitions with Miss Johnson as Hypolita, Mrs. Bancker as Rosara, Hilson as Trappanti, Watkinson as Don Manuel, Clarke as Don Philip, and Woodhull as Don Octavio. The Two Galley Slaves, John Howard Payne's clever play of mystery and remorse, enlisted, on October 27th, the following cast:

Henry	Mr. Simpson	Basil	Mr. Placide
The Unknown	Mr. Clarke	La Route	Mr. Kent
Bonhomme	Mr. Foot	Felix	Miss Brundage
De Lisle	Mr. Woodhull	Louise	Miss Johnson

It was long before the sad Henry ceased to escape, on our stage, the suspicions of others and the machinations of the Unknown. Meantime, let us turn to The Spy and Blue Beard, joined in the bills of November 1st. Miss Placide was Katy, in the former, and Irene, in the latter.

PEARMAN; CLARI

Is the reader interested to learn that Mrs. Clarke played the Widow Cheerly on November 3rd, or that Mrs. Stone followed Mrs. Tatnall in "heavies" on the same date, acting the tearful Mrs. Malfort in the same play? Who cares if Mrs. Clarke played Jessy Oatland on November 15th? I fancy the reader is not thrilled by the news. But he can at least learn with interest of the first appearance on November 5th of Pearman, one of the best of English singing actors. This important event introduced the gentleman as the absolutely essential first-night Count Belino, followed on November 7th by the almost equally inevitable Henry Bertram, in Guy Mannering. After so long a period of time, I should not venture to describe the charms of this really manly singer; but I can, fortunately, call on the Albion of November 8th, which declares that Pearman "possesses an exquisitely sweet and melodious voice, with fine science and correct taste. The clearness, softness and beauty of his voice we have scarcely ever heard equalled." Pearman, however, is not a very good actor; at least, though his acting is "good," perhaps "he is a singer — not an actor." The Mirror of November 15th, also decides, "As an *actor,* he is somewhat inferior to Phillips; but as a *reader,* and *singer,* he is not a whit behind our old favourite. The picture song of 'Fancy's Sketch,' was never excelled on our boards. . . . In person, countenance, attitude, and gesticulation, he is always manly, and often graceful; but there is a certain stiffness, or fulness of chest, which seems to oppose an occasional barrier to the exercise of those lighter graces which play so agreeably round the form of Phillips . . . Mrs. Holman's Rosalvina was lovely."

Those who worship at the shrine of the author of Home, Sweet Home should have a tender spot for Clari, the opera in which the song first was sung. The work, after great success in London, finally reached the New York stage on November 12th, when the part of Jocoso, the faithful servant, fell to Pearman, who had created it in London. Jocoso was one of those singing parts associated with the helpful servitor of melodrama; opposite him, of course, was the equally astute and resourceful Vespina, maid to the heroine. To these two, as usual, in melodrama, fell most of the ingratiating and showy music, but to the hapless Clari herself was accorded the song of Home, Sweet Home. The melody runs throughout the opera, in fact, and is sung by another in an interlude, as well as by the chorus. Because the more glittering numbers fell to Jocoso and Vespina (Pearman and Mrs. Holman), it happened that the advertisements of the opera for many repetitions emphasised those bravura pieces and utterly neglected to mention the since famous ballad. This is one of the ironical things in musical history.

Almost every one knows the story of Clari, the pure country maid who is lured from home by the Duke Vivaldi, and who finally wins a duchess' coronet through force of sweet and lovely character. The librettist for Donizetti's Linda di Chamouni used a similar theme. The cast of Payne's famous play must be preserved:

Vivaldi	Mr. Clarke	Nobleman	Mr. Woodhull
Rolamo	Mr. Maywood	Pelegrino	Mr. Wheatley
Jocoso	Mr. Pearman	Pelegrino's Wife	Mrs. Stone
Geronio	Mr. Watkinson	Leoda	Mrs. Bancker
Nimpedo	Mr. Placide	Vespina	Mrs. Holman
Nicolo	Mr. Reed	Fidalma	Mrs. Wheatley
Claudio	Mr. Kent	Clari	Miss Johnson
Giulio	Mr. Richings	Ninetta	Miss E. Placide

The Mirror on November 22nd waxed enthusiastic. The music of Home Sweet Home " is the most beautiful and tender we have ever heard," and as given in the mock play or interlude, " there was something in it inexpressibly tender." Miss Johnson was " inimitable. The deep feeling of her acting — the song — her emotion . . . as she listened to the echoing music that welcomed her home — we have *never* seen equalled. It was the truest, tenderest acting we have ever beheld." Mrs. Holman, as Vespina, was " the same sweet woman and actress she has ever been . . . in her song — the rich tones swell upon the air; they sweep over the soul . . . She is certainly the greatest female singer we have ever heard." Mrs. Bancker's singing of There's no place like home " absolutely astonished us . . . She would now do honour to any theatre." Miss Brundage " looked very pretty, and acted well," and, though Miss Placide was a very good Ninetta, there was " room for improvement, and we believe talent and perseverance to improve." Pearman was " a very handsome Jocoso . . . His songs drew down rapturous encores." The critic also praises Clarke (" except in his walk "), Watkinson (" who was born to make us laugh "), and Maywood (who was " great as usual ").

Well, we know the subsequent history of Clari — its long life, the tender esteem in which it was held. We are glad, therefore, that it made its mark from the very first. Adeline, another of Payne's plays, was revived on November 18th; Thérèse had preceded on the 8th. This was Payne's heyday.

Pearman and Mrs. Holman were Lionel and Clarissa on the 19th. On November 21st (Pearman's benefit), was produced, after Clari, I Will Have a Wife, a farce dealing with the perplexities of Admiral Firedrake, who cannot decide between three young women, and is finally forced to marry an elderly widow. Kent played the Admiral, Pearman Captain Firedrake, Woodhull O'Leary, Mesdames Holman and Bancker two of the young women, and Mrs. Clarke Mrs. Somerford. I regret to say that during these interesting times Stoker continued to perform on the slack wire; in early

December Hunter joined, exhibiting on the tight rope — both between play and farce. After mid-December they left the actors in sole possession.

More novelties! Undine, or, the Spirit of the Waters, a very elaborate spectacle, first dazzled the audience on November 25th:

Sir Hildebrand	Mr. Simpson	Spirits	Richings, Bancker, Broad, Nexsen
Seneschal	Mr. Wheatley	Undine	Miss Johnson
Walter	Mr. Kent	Bertalda	Miss Placide
Kuhleborn	Mr. Clarke	Agatha	Miss Bland
Gyblin	Mr. Reed	Bridget	Mrs. Wheatley
Rosicrucian Seer	Mr. Woodhull		

VINCENT DE CAMP

The last item of interest before New Years was the engagement of Vincent De Camp, brother to Mrs. Charles Kemble, and long known to London playgoers; too long, as it turned out in New York, for we did not take kindly to this elderly representative of airy youths. He made his début as Gossamer and the Three Singles, on November 24th. His next night (the 26th) tripled Sir Robert Ramble, Sylvester Daggerwood and Mr. Puff — surely an eveningful of De Camp! The 28th also showed him in three parts — Tangent, Bowkett (The Son-in-law) and the Duke's Servant (High Life below Stairs). It seemed as if he were in breathless haste to establish himself. On December 1st he combined Rover, Delaval (Matrimony) and Phantom (Frightened to Death). After this, new parts were Vapid, Benedick, Dick Cipher (Hit or Miss), La Fleur (Animal Magnetism), Ranger and Bagatelle (these two on December 8th), and, for his benefit on December 10th, Twineall (Such Things Are), Phantom, and M. Morbleu. Evidently, the poor gentleman thought he could duplicate the success of Mathews. That he did not is all too plain in the reserved estimate of the Albion, on November 29th: "Mr. De Camp is a very excellent actor, and we sincerely wish him the success that his talents and great exertions to gratify the audience entitle him to. . . . Report speaks of him as a gentleman of very amiable disposition and excellent private character." The issue of the Albion for December 13th is quite definite: "His engagement has been an arduous one, and we fear unsweetened by reward . . . Mr. De Camp has certainly been unfortunate in New York principally from being unknown."

Another novelty, The Hebrew, brought out for Hilson's benefit, on December 15th, reveals its Scott-origin in its characters:

Prior Aymer	Mr. Wheatley	Ivanhoe	Mr. Simpson
Grand Master	Mr. Reed	Robin Hood	Mr. Woodhull
Brian de Bois	Mr. Clarke	Friar Tuck	Mr. Kent
Maurice de Bracy	Mr. Richings	Isaac	Mr. Hilson
Cedric	Mr. Foot	Rebecca	Miss Johnson

Cooper followed on December 18th, as Damon, going through, successively, Virginius, Leon, Othello, Rolla, Aranza, and Zanga, the last for his benefit, on December 29th. The Tempest and Undine made an admirable scenic holiday bill on December 30th, and on December 31st, as an offering for New Years Eve, Pearman returned as the Seraskier, in The Siege of Belgrade.

Perhaps the company, in early 1824, found most exciting the fact that, owing to the theatre's being "appropriated for the Grand Military Ball in aid of the Greeks," dramatic performances for two nights were transferred to the Circus, Broadway. Here on January 8th, was staged a melodrama in two acts — Greece and Liberty. Maywood impersonated Marco Bozzaris, Clarke Mavrocordatos, Woodhull Seraskier, Placide Alexis, Reed Acasto, Wheatley Kislar Aja, Bancker Bim Bashee, Foot Father Christian, Miss Johnson Matilda, and Mrs. Bancker Hamida. This timely piece was repeated after the actors returned to the Park.

At the home theatre, January 9th, they produced a comic opera of Maid Marian, or, the Merry Days of Robin Hood. Clarke played Cœur de Lion, Maywood Prince John, Pearman Robert, Mrs. Holman Matilda, with Watkinson as Fitzwalter, Richings as Little John, Hilson as Friar Tuck, and Placide as Friar Peter. Foot and Kent were also in the cast. But even such an array failed to make the piece popular. It was repeated on January 10th; like that other Robin Hood piece, The Hebrew, it betook itself quickly from the stage to a grave beneath its own greenwood tree.

Conway

But mere novelties sank into insignificance beside the crowning event of the later season — the first appearance in America of the famous William Augustus Conway, who made his début on January 12th, in the character of Hamlet. This excellent actor and morbidly sensitive man had thrown up his engagements in London, stung thereto by severe criticism by Theodore Hook; he had even undertaken to be prompter. Friends urged him to come to America, where his success was most gratifying. His extreme height — considerably over six feet — rendered him keenly alive to ridicule, and made him miserable throughout his career. His newspaper notices in New York must have been balm to his galled and weary spirit. On his opening night he was assisted by Maywood as the Ghost, Watkinson as Polonius, Mrs. Stone as Gertrude, and Miss Johnson as Ophelia. The American of January 14th is loud in praise:

> Mr. Kean outraged the meaning of the author, by frantic starts and uncalled for bursts of passion. Mr. Conway is guilty of no such extravagance; his whole soul seems absorbed by the intensity of his melancholy and sensibility; he never for a moment affects the hero; there is nothing

> hard or vindictive in his manner; he uses all gently. . . . His voice is flexible, fine-toned, and of sufficient compass; his articulation distinct, and his manner of reciting and reading almost faultless. We never heard the meaning of Shakespeare more distinctly rendered by any actor.
>
> All his soliloquies were delivered with taste and judgment; they dropt from him as if he was thinking aloud. If we were to select any part of his acting which rose to the highest excellence, it would be the play scene, and more especially the scene of expostulation with the queen; the reappearance of the ghost seemed to bewilder his faculties, and to render his nerves powerless.
>
> His height rises above six feet, and his figure is somewhat large; hence his manner of treading the stage, though manly and imposing, is not graceful. He reminds us a good deal of Fennell, as we recollect him in his best days.

Conway's second part (January 14th) was Coriolanus, Mrs. Stone being the Volumnia, Miss Johnson the Virgilia, Clarke the Cominius, Simpson Aufidius, and Foot Menenius. Of Conway's efforts, the Mirror of January 31st remarks that "the whole character was supported in a superior manner." The Tempest and Lowina of Tobolskoi were acted by the company, on the 15th, Mrs. Clarke now being Hippolito, in The Tempest.

For his third night, January 16th, Conway selected the part of Bertram, Miss Johnson sadly miscast as Imogine. The Albion (January 17th) gives a splendid summary of his first three nights, and tells us exactly the kind of actor Conway was: "Mr. C. is decidedly of the Kemble school, and as many persons in the United States give the preference to that style of acting, they have now an opportunity of gratifying their predilections, particularly as Mr. C. exhibits as chaste a specimen as any that has ever been seen in America." In England, he "has received more than his share of castigation from the admirers of Kean. . . . Mr. Conway is a most sensible, judicious, and chaste actor . . . a man of great talent without laying claims to the genius of Garrick, Cooke or Kemble." Alas! the article ends with reference to his "gigantic" figure, but "well proportioned, and not destitute of personal grace." Poor Conway — ever the galling circumstance!

The remaining characters for this first most happy engagement were Lord Townly (January 19th), Aben Hamet, in The Conquest of Taranto (January 21st), Romeo, to Miss Johnson's Juliet and Mrs. Wheatley's Nurse (January 23rd), Coriolanus (January 26th), and Beverley and Petruchio (January 28th). This last dual effort was for his benefit, and the Albion of January 31st states that the receipts were $1500 — an astonishing sum, indicating the great success of the engagement. If the cable had existed, Conway might have sent a rapid message to certain London critics. I am glad New York treated the sensitive soul so well.

Meantime, on "off" nights, the company had revived some interesting favourites: She Wou'd and She Wou'd Not and Undine (January 17th); Tom and Jerry (with Greece and Liberty, 20th); The Slave and also The Vampire (January 22nd); Past Ten o'Clock, and a Rainy Night (January 23rd — with Conway's Romeo); Rob Roy and Swedish Patriotism (January 27th); The Wandering Boys (with Mrs. Bancker, Miss Johnson and Maywood, January 29th). The Merchant of Venice, on the 30th, enlisted Hilson (Shylock), Clarke (Bassanio), Simpson (Gratiano), Kent (Lorenzo!), Watkinson (Gobbo), Mrs. Stone (Portia), Mrs. Bancker (Nerissa), and Mrs. Holman (Jessica). Guy Mannering and Greece and Liberty ushered out January on the 31st. Hilson and Watkinson made merry the afterpieces and the comedies.

Cooper and Conway

The managers had the brilliant, if expensive idea of combining the talents of the new star with those of Cooper, this season assuredly at the greatest height of his popularity. How excited should we have been had we lived a hundred years ago! On February 2nd, came the inevitable Venice Preserved, with Cooper as Pierre, Conway as Jaffier, Foot as Priuli, and Miss Johnson (again miscast) as Belvidera. On February 4th the feast was richer: Othello by Conway, Iago by Cooper, Cassio by Clarke, Desdemona by Miss Johnson, Emilia by Mrs. Stone — a most interesting cast. Venice Preserved was repeated on the 6th. The Mirror of February 7th assures us that on these three evenings during which "the citizens of New-York have been favoured with a dramatic treat of the most exquisite quality," "such has been the consequent demand for tickets, that hundreds have been disappointed." Of Conway's Othello, the same issue asserts:

> The gigantic figure of the Moor, bent down in the act of plunging the dagger into Desdemona's bosom . . . and the manner in which the deed was perpetrated, almost deprived the spectators of breath, and we heard many shrieks from different parts of the house.
>
> . . . .
>
> The end was exquisite.—Othello, after having discovered the innocence of his wife, felt all his love . . . return with double force. This was perfectly well conceived by Mr. Conway.—He exhibited a degree of feigned sternness; but when he had plunged the steel to his heart . . . it seemed the thoughts of his Desdemona stole over his dying moments; and even as he was falling he made an attempt to reach the cold form of her he had loved so well.—He turned himself around, but unable to reach her, he stretched forth his arms, and gazed a moment upon her; then fell lifeless to the ground.

I cannot keep to this exalted plane, and must therefore pause to indicate a lapse to earth, when, on February 3rd, were revived The Exile and The

Forest of Bondy, and on February 5th, when the managers brought out Pigeons and Crows, a comedy first played in London in 1819. In New York the cast was as follows:

Sir Peter Pigwiggin	Mr. Watkinson	Blondeau	Mr. Placide
Captain Neville	Mr. Simpson	Louisa	Miss Johnson
Muzz	Mr. Foot	Mary	Miss Placide
Wadd	Mr. Reed	Mrs. Mervey	Mrs. Wheatley
Terry	Mr. Kent		

Man and Wife and Plot and Counterplot formed the bill on February 7th.

Meantime, let us return to the stars. King Lear on February 9th presented Cooper as the King, Conway as Edgar, Clarke as Edmund, Miss Johnson as Cordelia, Mrs. Wheatley as Regan and Mrs. Stone as Goneril. The Mirror of February 14th is obliged to recant some of its previous adulation of Cooper; as to his Lear, it " mortified and surprised us, to see Conway, in the petty character of Edgar, take away the applause from Cooper "; we " declare that we did not believe it in Cooper's power to personify Lear so unsuccessfully. . . . It is out of his line. . . . Mr. Maywood's Lear is the best, with one or two exceptions, perhaps, that has been witnessed upon our boards . . . and he is now the only performer in the United States, that can do justice to the part."

I wonder how Cooper liked this? Well, he had lived through the vogue of Fennell, Cooke, Wallack, Kean, and Booth, and this of 1823–24 was his season of greatest popularity! Conway might follow the others to forgetfulness, while Cooper went on forever!

How progressed the joint season of the two stars? The Fair Penitent (February 11th) matched Cooper's Lothario with Conway's Horatio, and Miss Johnson's first attempt at Calista. King John, on February 13th calls for a printing of the cast:

King John	Mr. Cooper	King of France	Mr. Foot
Faulconbridge	Mr. Conway	Lewis	Mr. Woodhull
Prince Henry	Miss Brundage	Prince Arthur	Mrs. Bancker
Pembroke	Mr. Richings	Pandulph	Mr. Reed
Essex	Mr. Placide	Constance	Mrs. Stone
Salisbury	Mr. Clarke	Elinor	Miss Placide
Hubert	Mr. Maywood	Lady Faulconbridge	Mrs. Wheatley

These performances attain a high degree of interest for us today, though, trained as we are to special settings for Shakespearian revivals, we might be shocked, if we could see the stock scenes that surrounded this King John. The School for Scandal (February 14th) found Cooper as Charles opposed to Conway as Joseph. Hilson and Miss Johnson were the quarreling Teazles, Placide was Sir Benjamin, Watkinson Crabtree, Kent Moses, Mrs. Wheatley Candour, and Miss E. Placide Lady Sneerwell. That cast is worth preserving.

But benefits warned of departure. Cooper's on February 16th combined The Orphan (then sinking into desuetude) with The Liar, the latter with the beneficiary as Young Wilding, and Eliza Placide as Miss Grantham. In the first his Chamont was contrasted with Conway's Castalio. The Monimia was, alas! the gentle but un-tragic Miss Johnson. Conway's benefit (on the 18th) presented him as Antony to Cooper's Brutus (for Cooper's first time of acting the part). Conway ended the evening as Looney McTwolter. Both stars appeared once more (February 19th), for Miss Johnson's benefit, repeating Venice Preserved. The public had responded nobly to this great opportunity. "Each night," says the Albion of February 21st, "to the honor of the town, the house was completely filled, and on Mr. Conway's night, it was crowded to excess, so much so and at such an early hour that the doors of the Pit were closed long before the curtain rose." The Albion considers Jaffier Conway's best part. "Indeed Venice Preserved should not be performed in America, except those two actors be present."

La Fayette; J. J. Adams; Pearman

Immediately after the loss of the stars, Price and Simpson brought out (February 23rd) an important American play — Samuel Woodworth's La Fayette, or, the Castle of Olmutz. The plot is rather foolish, involving the attempt to free Lafayette from imprisonment, and an American hero among Austrian plotters:

La Fayette	Mr. Maywood	Wormsberg	Mr. Reed
Lohrstein	Mr. Foot	Sergeant	Mr. Wheatley
Bribenberg	Mr. Kent	Countess	Mrs. Wheatley
Huger	Mr. Simpson	Ellen	Miss Johnson
Bolman	Mr. Clarke	Rosara	Mrs. Clarke
Leopold	Mr. Woodhull	Annette	Mrs. Bancker
Walter	Mr. Placide	Paulina	Miss Brundage

Well, the American dramatist was making his way in the decade 1820–30. But I now revert to our only tragedian — in those days — of American birth — John Jay Adams. What were announced as his last appearances "prior to his final leave of the stage," began on February 25th, with a performance of Alexander the Great — Mrs. Stone as Roxana. Adams played Octavian (February 27th) and Young Norval (28th). Needless to say, he later changed his mind about final retirement. The theatre was closed for a week (February 28th to March 8th), but cooler thought did not change the fell purpose of J. J. Adams. His appearance as Hamlet on March 9th was announced as "the last night but one of his appearance on any stage, prior to his final leave." His "final leave" was at his benefit on the 16th, when he said "farewell" as Rolla.

Let me bring back Pearman on March 8th, for a brief visit. He opened the house — after the recess — as Jocoso, in Clari, and as Don Sylvio, in Brother and Sister. On March 10th he repeated Maid Marian and I Will Have a Wife — both shelved during his absence. The Barber of Seville, Love in a Village (March 13th), The Devil's Bridge, The Haunted Tower, were his other offerings. For his benefit (March 22nd) he sang Francis, in Rob Roy, and ended the evening with Midas, played for the first time in years. In this he was Apollo, Miss Johnson Daphne, Mrs. Holman Nysa, and Hilson Midas.

Booth; the Avenger's Vow

This ended opera for a while; enter tragedy, in the person of Junius Brutus Booth, who played Richard III on March 24th.

The very next night was produced another American piece — The Avenger's Vow, by C. P. Clinch, adapter of Cooper's The Spy. The cast included Maywood as Gonzago, Woodhull as Lothair, Hilson as Paolo, Clarke as Melchior (the avenger), Simpson as Cinthio, Miss Johnson as Ildefonza, and Mrs. Holman as Isadora. In the Mirror of March 27, 1824, may be found a synopsis of the plot, which involves murder, banditti, revenge, and death.

Let us return to Booth. On March 26th he presented Sir Giles Overreach — ever one of his best parts — and at last conquered the Mirror, as evidenced in the issue of April 3rd:

> The part was sustained with masterly genius, and . . . even after the first glow of our feelings had departed, we felt no hesitation in saying that we never saw better acting. We have felt some exquisitely tender tone of Kean's voice go straight to the heart—we have wept over the pathos of Conway, and warmly admired the classic elegance of his style, and the nobleness of his princely figure—and we have started at the impressive vehemence of Cooper's anger—but we solemnly declare, that no acting ever made more impression on us—more completely wrought up our feelings, and made our blood curdle with horror, than the Sir Giles Overreach of Mr. Booth. . . .
>
> When he enters, after having caught a whisper of the report that his daughter had united herself to a private gentleman, and thus blasted all his glorious hopes, . . . his demeanor was fine . . . fury breathed in every word—deep hatred and vengeance flashed from his eye—every step and motion were but subservient to his burning anger—insults were heaped upon him—he heard the scoffs of his nephew . . . he seemed often to pause in his delirious restlessness, look around like a baited lion upon his enemies . . . to choose which one he should first tear in pieces. . . .
>
> The daughter enters with her husband—the holy man avers they are married—*Sir Giles* finds every avenue to future greatness shut against

> him—the deed presents but a page of useless blank paper—his proud and angry spirit writhes under the lash of his nephew's satire—one single hope sheds a faint gleam upon him . . . 'tis but for an instant—his servant repulses him with scoffs . . . then bursts forth the whole extent of his anger—he burns to bathe his hands in blood—he strives to slay his daughter—he is mad with the desire to grasp the throat of his valet, and tear him to atoms—his voice becomes choked with rage until his . . . strength gives way, and he faints; he is raised up, and as he revives, the death-sweat stands in drops upon his pale face—the colour came and went, and left it of an ashy and death-like paleness; one would have supposed repentance and returning affection, was the cause of his stretching forth his arms toward his trembling daughter—she accordingly approached to embrace him in his dying moments—but, as she drew near, with a hellish intent to cool his burning vengeance in her blood, he clutched at her throat; there was something so fiend-like—so diabolical in the motion, and Mr. Booth grasped at her with a spring so like some hungry tiger . . . the convulsive start of many of the audience and the emotion that frightened the blood from almost every cheek, were the symptoms that pervaded the house, until the corpse of the demon was borne off amidst loud and long acclamations.

This is about the first really cordial and unalloyed approval I have found of the since so celebrated father of Edwin Booth. His engagement now wended on with Sir Edward Mortimer (March 27th), Posthumus (29th), Bertram (30th), Reuben Glenroy (March 31st), and (for his benefit, April 2nd), Selim, in The Bride of Abydos, and Jerry Sneak. On April 3rd the deserted company gave The Castle of Andalusia and The Broken Sword.

CONWAY AND COOPER

He was immediately succeeded by the all-compelling combination of a few weeks before. Cooper and Conway began with Venice Preserved (April 5th), repeated it on the 7th, and in succeeding nights, offered Othello, The School for Scandal, Julius Cæsar (exchanging their former parts), and King John. During Cooper's necessary absence for a few days, Conway appeared alone. He played Edgar to Maywood's Lear (April 14th), and followed on April 15th as Macbeth. This latter portrayal is vividly described in the Mirror of April 17th; blessed be the Mirror for this season, say I!

> The dagger scene we have certainly never seen excelled. The miserable hopelessness of guilt—the recoiling of his terrified spirit from the very thought of the horrid deed, were deeply and feelingly pourtrayed. The house was silent as the grave during his dialogue with his wife, after

> he had murdered *Duncan;* and the heart beat responsive to the tone of his voice, when he exclaimed,
>
> Macbeth shall sleep no more!
>
> He seemed to be gazing upon the ruins of every hope. . . .
>
> In the banquet scene . . . the courteous condescension of royalty . . . the commanding attitudes—each of which would have made a model for a Grecian statuary; all passed in succession before the dazzled eyes of the public, and elicited their rapturous applause. . . . The battle with *Macduff* was fine, and his dying scene was greeted with loud applause.

The night after this artistic treat, another star shone at "Old Drury"; Schinotti, the pantomimist and dancer, came out as the Woodcutter, in a new comic pantomime, Harlequin's Frolics, with other parts played by Reed, Richings, Misses Brundage and Placide. Variety, after all, keeps a theatre moving! On April 17th, however, atonement was made by the Hemeya of Conway, the Malec of Cooper, the Florinda of Miss Johnson, and the Pescara of Clarke. How long the actors were in discovering that Pescara is really *the* rôle in The Apostate! For Cooper's benefit (April 19th), parts of Hamlet were played by Conway, and Cooper enacted portions of Macbeth to the Lady Macbeth of "a lady, her first appearance in America." This same lady performed Volumnia to Conway's Coriolanus in the fifth act of the tragedy. The bill ended with the third act of Othello by Cooper and Hilson. For Conway's benefit, (April 21st), fragments of Julius Cæsar, Romeo and Juliet, Macbeth and Catharine and Petruchio did furnish forth the feast. The reader sees that programmes of hashed poetry are no new things at benefits.

Farewell to Maywood

Maywood now had his turn. This excellent actor had probably not been happy in recent years. He had come to America as a star; he had sunk to the routine of a stock company. Worse still, Cooper, Conway and Booth as visiting celebrities had deprived him of many of his best parts; worst of all, Clarke had certainly been pushed forward at his expense. At all events, Maywood was announced for Sir Giles Overreach on April 24th, with the warning that he was about to return to Europe. The Mirror of the same date takes up the quarrel in the actor's behalf, and asks some pertinent questions, especially as to why Maywood was kept back and Clarke cast to "characters beyond the reach of his talent"; also why Hilson "left Nipperkin and Numpo to make himself ridiculous in Iago," with Maywood "kept from the stage."

This article drew from Hilson (May 1st) a statement to the effect that he played Iago at Cooper's request. He had heard both Cooper and Wallack assert, and knew from others that Kean "sympathised in the same feeling," "their utter inability to perform the character of Othello, with comfort, to Mr. Maywood's Iago . . . his style of playing the part was so flighty and familiar, not to say whimsical, that it puzzled them. They could neither fix his eyes or his person; they were equally erratic." I bring up this little tempest to show how things were done in 1824.

Maywood's misfortune, as I have repeatedly urged, was his sinking into the company of stock actors. This very year (1823) Judah had bitterly assailed him in his libelous "poem," Gotham and the Gothamites. It was time for Maywood to go, if only to prove to playgoers how much he would be missed. He played Sir Pertinax MacSycophant (afterwards one of his best parts), for his benefit on April 26th. Nevertheless he remained for a while. He acted Harvey Birch and Count de Croissy on May 6th. His last appearance was on May 15th, as Sir Pertinax. The Park could ill afford to lose him.

Meantime, Foot adapted Beaumont and Fletcher's comedy, The Little Thief, or, the Night Walker, and successfully. It emerged on April 30th, and again on May 4th, with Clarke as Tom Lurcher, Simpson as Jack Wildbrain, Woodhull as Frank Heartlove, Watkinson as Allgripe, Hilson as Toby, Miss Johnson as Alathe, Mrs. Stone as Margaretta, Mrs. Clarke as Maria, and Mrs. Wheatley as the Nurse.

Pearman; End of the Season

When tragedy went out of the door, song flew in at the window. Again Pearman came on May 3rd. That, of course, meant successive evenings of Clari, The Devil's Bridge, The Barber of Seville, Rosina, and the English version of the Marriage of Figaro (announced as for the first time in America with Mozart's music, May 10th), The Cabinet, etc. Mrs. Holman was chief support. But now this lady advertised her "farewell benefit prior to retiring from the stage." She played in The Marriage of Figaro, with Pearman (May 14th), and did indeed, at the season-end, depart for a long while. Her last appearance was as Diana Vernon on June 11th. Pearman's last nights here were May 17th (Guy Mannering), May 19th (The Cabinet) and May 21st (The Marriage of Figaro).

I pause here to say that on May 17th Barrière began the marvellous summer of 1824 at his entirely new theatre in Chatham Garden. This was one of the most delightful seasons of dramatic performance ever given in New York, and as such it will demand much talk by itself. I bring it in here to admonish the reader that from the date of that opening all crowds flocked to the new house; the old could but struggle on to a much desired holiday night on Independence Day; then it closed with some show of dignity, without imputation of being forced out of business. I pity Price and Simpson from May 17th to July 5th (Monday).

I shall huddle together the events of those parlous weeks. Hilson for his benefit (May 24th), played Falstaff, in The Merry Wives. Booth returned on May 26th, of course as Richard III; on ensuing evenings he was Sir Giles Overreach, Selim, etc. He acted King Lear on June 2nd, and Othello on the 4th. On June 9th, for his benefit, he essayed Pescara — the part he had declined in the original London cast of The Apostate — to the Hemeya of Conway; in the afterpiece on that night — High Life below Stairs — Edward N. Thayer made his first appearance in New York, as My Lord Duke's Servant. Thayer later became a mainstay of the Chatham Garden forces, and occupies a high place in American theatrical history.

I fancy these were evil days at the Park. On May 22nd, G. P. Morris himself writes in the Mirror that, when he has attended for the last week, "the house has been uncommonly thin, and even the musical powers of Mr. Pearman have failed to attract an audience." Undeterred, however, the management brought out its nineteenth novelty on May 31st — the Rev. George Croly's comedy, Pride Shall Have a Fall. This piece anticipates The Lady of Lyons in making a group of angry young men take a felon from a jail (not that Claude Melnotte was so bad as that) and set him to wooing a proud daughter of an upstart race. There are indeed two daughters and two lovers, but the principle is the same as in Bulwer's play; only the felon is really heir to the property of the upstarts, and the girl is not properly punished, I should say, since, unlike Pauline, she married a prince. The leading parts were played by Simpson as Cornet Count Carmine, Hilson as Torrento, Placide as Spado, Kent as Ventoso, Clarke as Lorenzo, Woodhull as Major O'Shannon, Mrs. Holman as Victoria, Mrs. Bancker as Leonora, and Mrs. Wheatley as Countess Ventoso. It was performed but twice.

Another novelty followed on June 4th, Lunn's farce, Fish out of Water, with Hilson as Sam Savoury, Placide as Steward, Foot as Courtly, Simpson as Gayfare, and Mrs. Bancker as Ellen. On June 7th, another kind of novelty was offered in the appearance of Mrs. Waring, "from the Liverpool, Edinburgh and London Theatres." She enacted Elvira to the Rolla of Clarke; also Flora, in The Midnight Hour; and I am not sure that she ever played here again. Yet the Mirror (June 12th) states that "she was well received and merited all the applause so liberally bestowed upon her." Do not confuse her with the delightful Mrs. Waring (*née* Placide), who played this summer with the company at Chatham Garden.

A more important début was that of Isaac Starr Clason, who, on June 18th, made "his first appearance in America," as Hamlet, for the benefit of Foot. This legend about an *American* première was sheer effrontery; Clason was a native of New York. He played Jaffier to Woodhull's Pierre, on June 23rd, and Othello, for Reed's benefit, on the 28th. Let us not forget him before he again appears. On the 23rd, between play and farce, Mrs. Burke — her first appearance in years at the Park — rendered a group of songs.

The season draws to a close. On June 25th, Placide played Mrs. Malaprop for his benefit. If the ladies *would* appear as Hamlet! An adaptation of The Fortunes of Nigel had its first performance (June 30th), for Richings's benefit. On that occasion James Roberts made his début on the Park stage as King James; Simpson was Nigel, Clarke Dalgarno, Placide Ramsay, Richings Buckingham, Woodhull Christie, Watkinson Trapbois, Miss Johnson Hermione, Mrs. Bancker Margaret Ramsay, Miss Placide Mrs. Christie and Mrs. Stone Martha Trapbois. Between play and farce, Roberts gave imitations of Kean, Booth, Cowell, Clarke, Kilner, Hilson and Barnes, in favourite characters. Mrs. Kent and Master Kent again appeared for papa's benefit on June 16th; Miss Johnson on that night essayed Ariel in The Tempest.

I pity the management. For a week or two in later June, the players appeared only on Monday, Wednesday and Friday; on the other nights, Mr. Goodacre gave astronomical lectures, "assisted by the Horizontal Tellurian, the Transparent Climate Instrument, and the Large Globe, two of which instruments have not yet been exhibited in this city." Meantime, the Chatham was crowded nightly, by the fashion and beauty of the city! Poor Price! how he must have cursed his ingenuity in that matter of a canvas theatre, soon to be discussed; an ingenuity that changed a summer theatre into the most brilliant and successful rival the regular theatre of New York had ever known.

The Park closed on Monday, July 5th, with the usual style of holiday offering — Washington, or, the Orphan of Pennsylvania — in which Foot played the Father of his Country, Simpson Colonel Seymour, Clarke Butler, Placide (the only native among these) Timothy, and Miss Johnson Louisa. This was followed by a "grand equestrian melodrama," Alexander the Great and Thalestris the Amazon. "A stud of beautiful horses" was introduced under the direction of Blythe; Clarke played Alexander, Mrs. Tatnall Thalestris, Miss Johnson Statira, and Foot, Clytus. The stars, that is, Mrs. Tatnall and the horses, merely came from the Circus, still under the management of Price and Simpson, and then open at Broadway and Grand Street. Let that glass curtain of last year, if still in operation, fall on the tired season at the Park. Eastward Ho! for Barrière and the Theatre in Chatham Garden.

Whatever its ending, this season of 1823–24 to me is one of the most delightful in the record. A year that introduced Mrs. Duff and Conway, that showed Cooper at the height of his fame and popularity, that joined him with Mrs. Duff or with Conway in ever-memorable casts; a season that carried Booth to greater renown; a season that established Pearman and Payne's Clari; a season that brought back Hilson for a stay of many years, and that started Henry Placide on his great career; what can we say of such a term but that it ranks very high in the annals of the New York stage? Yet at the end, the managers must have felt their garlands fading in the renown of Barrière and his superb forces at Chatham Garden Theatre.

Autumn Circus, 1823; City Theatre

The Pavilion Theatre, in Chatham Garden, finally closed its doors in October, 1823. Thus died, for the autumn, the chief opposition to Price and Simpson; but our task is still less simple than we might desire. A "new" Circus was going (Renaud, proprietor), at 542 Broadway, starting on September 12, 1823, under direction of Rogers, "with his pupil, Master Hunt," and offering a pantomime, The Rival Indians (touching title!), performed by Schinotti, Laidley and Miss (P.M.?) Clark. Bellmont, clown, and Champlin (slack wire) were of the force. This I glean from the National Advocate; but I find no more of the adventure, in old files.

From the American of November 8th, however, I learn that another Circus — or was it the same? — had opened in Canal Street, between Elm Street and Broadway, evidently with West, who, Cowell assures us, was bought out by Price and Simpson, and departed, rich and happy, for his native England. The American, under date aforesaid, gives a bill including West in exhibitions of horsemanship, Signor Gonzalo on the tight rope, Rogers, who introduced a horse he had broken in one week, Petrie in songs, horsemanship by Master Sweet and Master Hunt, and a ballet arranged by Schinotti, under the title of Leander and Laurella, or, the Temple of Love. Champlin, Master Whitaker, Bellmont (clown), were listed on the 15th, as was the farce of The Spoiled Child. Mrs. Carnes and Monier appeared in The Weathercock, on November 27th. Bodoleaux, a trampoline and slack-rope performer, reached, on the 29th, his seventh night. Ella Rosenberg and Ali Pacha were successes of late December. The spectacle of La Perouse ended the bill of January 5th; on that evening Master Sweet, only seven years old, displayed his equestrian arts. Schinotti was listed on the 6th, Adrien, the magician also, in early January. The Forty Thieves were bold on January 12th and a week thereafter; Valentine and Orson was shown on the 19th, Westervelt filling his second night on that occasion. The Brazen Mask began on the 26th; Tekeli, on February 2nd. The Secret Mine was played for the first time on February 9th; thereafter I find no more of the place. Apparently the same performers were in both this venture, and the earlier one; as a matter of fact, the majority of them were of Price and Simpson's summer forces.

Will the reader allow me to state, also, that, according to the National Advocate, the City Theatre gave performances in December, 1823, under the management of one Braham? His performers were Blair, Keating, Robertson, Boyce, Fairchild, Stuart, Taylor, Stephens and Mrs. Petrie. They sang and danced and played farces — Turn Out, How to Die for Love, Bombastes Furioso, etc. This I learn from the National Advocate of December 24th; Mr. Tierney was to make "his first appearance in America," on the 29th. This is the sum of my knowledge of the scheme.

Concerts, 1823–1824

As one might expect after the orgy of entertainment in the summer season, winter amusement lagged, in 1823–24. The concert season was again meagre. The Harmonic Society, according to the National Advocate, began on October 6th, to hold forth three evenings a week at the Bowery Coffee House, 37 Bowery — a site long famous in our theatrical history. Wine and song this, I take it, without women. A. Taylor had the evening of November 6th, at the City Hotel, assisted, if the American may be credited, by Moran at the piano, Gentil as leader, and Miss L. Gillingham in songs. Mrs. Green, "widow of the late William Green, formerly manager of the Southern Theatres, and late of the New York Theatre," destitute and forlorn, but with no common share of musical talents, will, according to the Post, "make an appeal" in the Euterpean Hall Room, Fulton and Nassau Street, on the evening of November 14th; her assistants were Hodgkinson (who was he?) in songs, E. Riley, amateurs and Miss Wilson. New York was invited to endure a good many amateurs in those days. On November 20th, the third concert of Sacred Music at St. Matthew's Church enlisted the same old guard of last season's music — Geib, Mrs. Fagan, Mrs. Singleton, A. Taylor, S. Earle, Sage, &c. It was advertised for repetition on the 25th, but deferred (see the American) to December 2nd, with the usual excuse of bad weather. Postponement also marked the ultimate bringing forth of a concert of sacred music at St. Paul's Chapel (once more believe the American), on December 4th, with P. K. Moran at the organ, J. Weight (bass — a humorous consonance of name and voice), a Young Lady, J. Kent, Mrs. Singleton, M. S. Webbe, S. Earle, Travers, Sage, &c. This outbreak of "sacred" concerts in various churches was assuredly a sign of the times. On December 17th, a concert of like holy intent was advertised in the Post for the benefit of the "coloured" congregation in Anthony Street. Another was carried through at the Central Presbyterian Church, in Broome Street, on January 23rd, M. Alden, and a number of "professors" and amateurs contributing. In fact, whether held in church or at the City Hotel or other secular hall, the concerts in these years depended almost wholly on choir singers for vocal talent. Not for years had New York known such dearth of professional talent. The Presbyterian Church in Thompson Street followed along the Via Sacra of Music on January 30th;

and another "sacred" evening at Trinity Church on February 17th was expected to aid the Orphan Asylum, Erben, Swindells, Mrs. Holman, Dyer and A. Taylor assisting. These later delights were promised in the Post.

A change came, however, about this time. That the Euterpean Society gave its annual concert and ball I know from the advertisement in the Post of January 30th, wherein the lady who by mistake carried away from the function a large black merino shawl is asked to return it to the printer; the lady is admonished, not tactfully, that the shawl is well known, and (presumably) cannot be worn or disposed of in town. P. H. Taylor next fluted (*vide* the American) at the City Hotel on March 4th, with the aid of Mrs. Holman (apparently the only approach to a professional concert-vocalist then in New York), A. Taylor, and Miss Gillingham, "who having entered into an engagement with the Philharmonic Society, this will be her last appearance before the public other than in the orchestra of the Philharmonic Society." There, gentlemen, is our first apprisal of this society of a name since so venerable in our musical annals; this aggregation, so y-clept, is not, however, that ancient band founded in 1842 and persisting even today (1928) in fuller and fuller efficiency.

But more sacred music comes by way of a "Grand Oratorio" in St. John's Chapel, on the evening of March 5th; at this, I learn from the Post, Mrs. Holman, Mrs. Fagan, Mrs. Singleton, John Davies (organ), A. Taylor, S. Earle, and Sage appeared — a large part of the vocal force then available for concerts in New York; William Taylor led the orchestra. The American bore notice on March 18th that the "next meeting of the Philharmonic Society for the performance of music" would be at the Society's Room, 144 Fulton Street, on March 27th, and that musical meetings would be continued every fortnight thereafter. These were, I take it, merely rehearsals before members of the society. On April 5th, the American announced that, beginning on April 8th, such meetings would be held on "every Thursday fortnightly," at the City Hotel. Evidently a flourishing concern!

I do not know whether F. D. Allen's "annual Concert of Sacred Music," announced in the American of April 8th, for April 13th, at the Associate Reformed Church in Murray Street, ever really came off. P. K. Moran, Sage, Mrs. Fagan and Earle were to assist. After considerable dubitation as to date, and announced transfer of scene to the City Hotel, the advertisements leave me in doubt as to eventual consummation. A "grand concert and ball," whose I know not, was postponed, likewise, by American advertisement, to April 29th, at Tammany Hall. Postponed from April 27th to April 29th, was an "Oratorio" at St. Matthew's. It may be that the Concert of Sacred Music proposed (in the Post of April 20th) for April 26th by S. Earle, H. Sage and F. D. Allen, at the Church in Vandewater Street, was the final gasp of Allen's scheme outlined above. Mrs. Fagan was again announced. The New York Choral Society gave concerts on May 25th and 28th (the latter repeating the programme of the first), at St. Paul's, with E. C. Riley as leader, Blondell as organist, and J. H. Swindells as conductor. A. Taylor, Mrs. Fagan, Mrs. Singleton, Cole and Dyer sang. And Huerta played on the guitar, on May 15th, at the City Hotel, under patronage of the Philharmonic Society, and with Gillingham, Kinsela and Milon (singer) as assistants. He re-appeared on June 5th at Washington Hall, assisted at the piano by Mrs. Huerta. On both occasions he invited through the columns of the Post. Yet again F. D. Allen tried with his "Annual Concert"—this time at St. Paul's Church, on June 21st, listing in the American the not very novel support of Mrs. Fagan, Keene, Petrie, Earle, Sage and P. K. Moran (organist).

The last sacred concert I can offer for this very "sacred" year was held (I cite the American) at Trinity Church on June 25th, with Erben, Mrs. Fagan, Mrs. Singleton, A. Taylor, &c. Miss Jefferson and Mr. and Miss Taws of Philadelphia participated. After two or three years of this lugubrious concert-giving can we wonder that Malibran and the Garcia troupe swept New York off its feet in the autumn of 1825? From Handel to Rossini may have been a drop, but from Mrs. Fagan to the divine Malibran, what soaring from earth to the highest reaches of the vocal heavens!

Possibly, however, July 2nd of 1824 brought something less solemn to "the spacious room occupied by Mr. Cartwright's Musical Glasses, in Broadway four doors below Fulton-street." Then and there, according to the American, Joseph C. Taws gave a concert, with the aid of Miss H. C. Taws, "pupil of Mr. B. Carr, who had the honour of instructing Mrs. French as a singer," and of Miss E. Jefferson, "daughter of Mr. J. Jefferson, the celebrated comedian, and a pupil of J. C. Taws." So this was Elizabeth Jefferson, later famed and accomplished as an actress, both as Mrs. S. Chapman and as Mrs. Richardson! We shall greatly admire her at the Park Theatre, in the decade of the '30's. At this concert she sang in glees and duets, and rendered Home, Sweet Home. I am glad to make her acquaintance. Taws also included in his offering of July 2nd harping by Miss Geaufreaud (*sic*), "whose talents are well known in this city." Abraham Taylor, the inevitable, sang. A good concert, methinks!

ENTERTAINMENTS, 1823–1824

Greater variety, however, at last marked the world of entertainments. The Grand Inquisition was still exhibiting in late August, 1823, at 315 Broadway. And, as the new season began, the American Museum was advertising its Cosmorama and its hallsful of natural history, stuffed or alive. In early October an Egyptian Mummy in its sarcophagus, a curiosity belonging to the Boston Medical College, was exhibiting in the passage leading to the Academy of Arts; object, says the American, the collection of funds for the Massachusetts General Hospital. I do not know what was the "Vampyre" shown at Oliver and Chatham Streets; I only learn of its existence when the Post of December 2nd informs me that a little boy, peeping through a crevice of the building to see the wonder, was cruelly stabbed in the eye by some attendant within. The mob, in revenge, wrecked the place.

Reader, what are Androides? I confess I do not accurately know; but Haddock was exhibiting them here at 208 Broadway in November, and for months thereafter. The specialties were The Spelling Figure, The Liquor Merchant, The Fruitery, The Telegraph, The Highland Oracle — mechanical toys, obviously, and all listed in the American. This autumn saw, also, at the Franklin Museum, 253 Broadway, a collection of fifty wax figures, including, in Post advertisements, Washington, Othello, Rolla, etc. And Taylor, ventriloquist, was, says the American, at Labasse's Ball Room, opposite Washington Hall, for a short period beginning on December 31st. He made less noise, doubtless, than the Lion, "Jaggars," etc. advertised in the National Advocate, as making fiercer wild December, in a building "opposite the Hospital." A very different thrill, if any, was to be found, about this same time, by looking at three sisters, on exhibition in November, at 9 Murray Street, according to the Advocate and the American. They were Hannah, Rebecca and Abigail Hatch, born at Falmouth, Massachusetts. Their mother had borne nine children, five of normal size and four like this; the three on exhibition ranged in age from twenty-five to forty years and in height from thirty-six to forty-two inches. One sees that in this paragraph of mine lurk the germs of the "freaks" of Barnum's and later "museums." And very suggestive of Barnum's was a sea elephant, in March, in the Post, as at 318 Broadway — a monster ten feet long, and weighing 650 pounds, shot in East Chester Bay.

There were other appetisers for the morbid. The arm of the pirate, Tom Trouble, exhibited in January (see the American of the 14th) at the American Museum; at the same time, an Albino, Jeremiah Daly, Irish and twenty-nine years old, could be seen at the Franklin Museum, 253 Broadway, along with the wax figures just set up. Cartwright performed, beginning on February 9th, on his musical glasses at 66 Liberty Street. These items I glean from the Post. By aid of the American I view some Roman Sarcophagi, at the American Museum in April, contrasted with that of the Egyptian mummy seen a few months earlier. The Picturesque Theatre, at Washington Hall, opened on May 13th, along with Villalave's company of Spanish, Italian, Chinese, and American performers, and an excellent orchestra. Thus advertises the Post.

And, in later May, Loss, of Germany, began, at the American Museum, to play on the pedal harp; the Post summoned to the feast. Anything for variety in our narrative! The panorama of Versailles, "lately exhibited in Washington," resumed, according to the American, at the Rotunda, on July 5th. On the same day, the American brings to us the "Great Mandril of Africa, sometimes called the Wild Man of the Woods," beginning to be exhibited at the American Museum, along with the Roman Sarcophagi, the collection of fish, the wax-works, and the cosmorama, hitherto among the wonders of the place.

Broadway Circus, 1824

The great enterprise of Barrière at Chatham Garden was the outstanding feature of the summer of 1824; but Price and Simpson still managed the white elephant of a circus in Broadway, and probably satisfied small boys of all ages and sexes. The establishment opened on May 17th (Barrière's first night), with Master Sweet, Yeaman, Master Spencer, Blythe, riding master, and, on the stage, Timour the Tartar. Cowell and Roberts were here in the early days for comedy, the latter also for songs, and Mrs. Tatnall for melodrama. Hunter, the great bareback rider, entered the arena on May 20th, and became the big feature; Mrs. Williams, popular equestrienne, likewise thrilled the crowd. The Blood-Red Knight held the stage. The Pony Races, or, Tom and Jerry at Epsom, began in later May, with Cowell as Jerry, and Mrs. Tatnall as Kate. A burlesque Tom and Jerry began to run on June 21st, with Dinneford as Tom, Cowell as Jerry, Roberts as Bob Logic, and Mrs. Tatnall as Kate. Stoker, slack-wire performer, added attractiveness to evenings in late May and in June. Previously, Valentine and Orson, El Hyder, The Turnpike Gate, etc., had graced the bills.

In July the stage entertainment included such familiar items as Don Juan, or, the Libertine Destroyed, The Forty Thieves, Lodoiska, La Perouse, Bluebeard, etc. A novelty of July 10th and subsequently was Peregrine Pickle, or, Hawser Trunnion on Horseback; on that evening also, Asten performed on the trampoline. The evening of July 14th brought the ballet of The Merry Swiss Peasants, or, Old Pedro and Deborah on Stilts; Mr. and Mrs. Parker participated. Hunter now performed on the tight rope. With Hunter in this act, and Stoker on the slack rope, to say nothing of Asten in trampoline, leaping over garters, etc., one sees how far the circus, originally but a display of horsemanship, was approaching on July 14th our modern conception of such shows. On July 14th, also, Richings, the Park favourite, was singing Hail Columbia! on the 15th, Huzza! Columbia. Roberts was still here, and Master Hunt — like Hunter — riding without saddle or bridle. For his benefit, on July 21st, Cowell acted Ralph, in Lock and Key, and Crack, in The Turnpike Gate, but assuredly the sensation of the night was Hunter, who "will introduce the wonderful feat of the Polander's Ladder!! which he will ascend to the height of fourteen feet, and while standing on his head, the ladder will fall to pieces, and leave him on a single pole, surrounded with Fireworks." In those nights, Blythe was riding two horses at once. An engaging thing, doubtless, in July, was Mr. Button, or, the Haunted Tailor, and on the 26th came Mr. Button in Miniature, performed by Master Whitaker as Mr. Button, Master Spencer as Clown, and Master Sweet as Riding Master. The Spy was acted on July 22nd. Alexander the Great and Thalestris the Amazon was the feature of August 2nd, with Dinneford, Cowell, Richings, Mrs. Tatnall. The Knight of the Black Plume first delighted on August 9th. For Gale and Roper's benefit, on August 13th, a skit enlivened, under title of The Death of Life in London, or, Tom and Jerry's Funeral — "not taken from anything, but taking off many things." Richings was a little more elegant, on the 16th, when he sang in The Devil's Bridge, for his benefit. Hunter, on his night (August 18th) performed veritable wonders; in addition to his equestrian feats, and his Polander's ladder, he ascended on tight rope to the upper boxes, accompanied by a brilliant display of fireworks; The Devil's Bridge, as afterpiece, was nothing to that slender bridge of slanting aspiration. Other late August beneficiaries were Mrs. Tatnall, Williams, the clown, Mrs. Williams, Dinneford, Yeaman, and Lawson, riding master. By their benefits ye know them; otherwise ye might be ignorant of who the performers really were. Of course, when the theatre opened for 1824–25, on the evening of August 29th, the doors of the Circus had closed with a bang. If only Price and Simpson could so easily have shut the establishment at Chatham Garden!

VAUXHALL, 1824

The summer gardens, so plentiful in 1823, seem to have dwindled considerably in the following season; probably the new glories of Chatham Garden caused those of other resorts to wither. Vauxhall, however, announced in the Post of May 1st that it was "now open." Theatricals were abandoned, and shady nooks, bright lights and occasional fireworks and balloon ascensions were depended on to attract. Just why Patrick's "five infant children" were entitled to a benefit I cannot imagine; but a postponed harvest for them was held on June 9th. On this occasion Morris, Masters, Saunders and Chambers appeared.

A new excitement tried the air on June 14th, at 4 o'clock. A "Transparent Colossal Figure, manufactured in a peculiar manner of animal matter, representing a *Grecian Hero, of Scio,* clad in oriental attire," was announced in the American to ascend from the garden and take the air on untried wings. Everything in New York in early 1824 was Greek-inspired, from charity to "aerostation"; in later 1824 Lafayette came and turned things Franco-patriotic. Americans must always be "thrilled" at or about something. The Greek Hero having caused that airy gasp, Vauxhall on June 28th sent up an Elephant of the same balloon-like attractiveness.

Pictures of these two exaltations were printed in the advertisements, but the delights of the third figure sent up, on July 5th (Monday) were perhaps too exquisite to be thus graphically forecast.The figure was that of "the heathen God Bacchus astride of a tun." On that national holiday, fireworks in profusion were also shot off, and the farces of Animal Magnetism and Fortune's Frolic were acted by Stevenson, Lamb, Saunders, Marks, Durang, Williams, Mrs. Petrie (or Petre), Mrs. Lamb, and Miss Durang. The fourth great balloon of dramatic figure was announced to ascend on August 9th — "representing an Ancient Knight in Armour mounted on the horse American Eclipse." Recently Stuhl and Gunther had been advertising themselves as proprietors of these aerostatic marvels. I do not know whether this particular exhibition occurred at Vauxhall; it was advertised again for the 10th, and once more on the 16th, the point of departure then being set down as Castle Garden. Though the great excitement attendant on the visit of Lafayette really begins the season of 1824–25, I here close Vauxhall for the summer of 1824 with announcement of a fête advertised there for a night in early September, in honour of the venerable guest of the nation. The trusty American guides me through the summer festivities at Vauxhall.

Castle Garden, 1824

Castle Garden, for many years thereafter a stronghold of amusement and edification, now began to advertise. On July 6th, we learn from the American, the Proprietors were "ready to deliver yearly tickets . . . to those who wish to become subscribers. . . . No person except those holding yearly tickets will be allowed to enter but by paying one shilling for admittance. A band of music will be engaged by the season." There would also occasionally be rockets and fireworks, T. Patrick being purveyor. Music and fireworks in latest July were promised for "every fair evening." And finally, as I have just related, the "Aerostatic Exhibition" involving the Ancient Knight in Armour parachronistically astride the American Horse Eclipse, originally advertised for Vauxhall, was announced to ascend from Castle Garden on the 16th of August. The audience, as on similar occasions at Vauxhall, was invited to attend the inflation as well as the ascent, and was informed that the figure cost nearly $400. Well, there was plenty of air for the entire show. Shortly after (August 23rd), Mrs. Stuhl, widow of one of the proprietors, recently drowned, took a benefit, when the elephant, contrary to its nature, again went up in air. Beginning on September 1st, just mere balloons were advertised to arise as occasion served. Here I close the Garden, just before the arrival of Lafayette.

I end with calling attention to a Military Garden, at Prince Street and Broadway, where, according to the Post, a concert was to be held on July 19th, with a full band, Morris, Thomas, and Miss Johnson. Could this have been the Miss Johnson of the Theatre? The old Columbian Garden, we know, was at Prince Street and Broadway.

Brooklyn, 1823–1824

I begin the campaign in Brooklyn on November 13, 1823, when, according to the Long Island Star, was rendered a postponed concert at Duflon's "New and Elegant Ball Room, Military Garden," with King to direct the cotillions and perform on the violin, Kent bugle and trumpet, and with a young lady of New York, "her second appearance before an audience," to recite Mary, the Maid of the Inn. Songs flowed from Still and Mrs. Rabbeson (*sic*). The Post (New York) invites, on 28th January, to a concert for the benefit of the Greeks, held under direction of J. P. Cole, at the First Presbyterian Church, Brooklyn. The sole Star of the village, on May 27th calls together the members of the Brooklyn Musical Society at Hegeman's School Room, on the evening of the 31st. A louder "consort" came on June 10th, with a Grand Caravan of Living Animals, twenty-five in number, and exhibiting for one week only at the corner of Hicks and Poplar Streets. A tiger, a leopard, a camel, Dandy Jack (the Simian Equestrian), two grown buffaloes, an American elk, a luserve, a jackal — these were some of the curiosities. Besides, there was an exhibition of military androides, "under directions of Mr. Krammer," during which a great number of figures performed a pantomime. This marvellous show still advertised in the Star of June 17th. More usual was a concert of Sacred Music at St. Ann's Church, on the 17th of June, by the choir, with "assistance of the first talent from New York." Thus early Brooklyn struck the note of provincial dependence. And this ends my pickings from the Star. The Military Garden was either closed or close-mouthed; I found no advertisement thereof in the only available source — the Star. How much entertainment of those years was blown away forever in handbills!

CHAPTER IV

THE THEATRE IN CHATHAM GARDEN, 1824

THE reader remembers the success of Barrière's summer shows in July and August, 1823; so great was the vogue of Chatham Garden that Price, as Cowell relates, " put in force some fire-proof law, prohibiting all canvass or skin-deep establishments within a certain limit, and the old Frenchman was obliged to strike his tent; but, with the ice-cream profits, he purchased bricks and mortar, and built the *Chatham Theatre*." Price had many years in which to curse the smart sagacity which led him to the invoking of that quiescent statute; the summer theatre now became an all-year theatre, and a very handsome and popular theatre as well.

Barrière's preliminary announcements advise that " he has used his best endeavours to procure such a company of performers as he hopes will meet the wishes and secure the approbation of the enlightened citizens of New York. During the season, every novelty within the reach of his power will be brought forward, and neither labour nor expense will be spared to render the entertainments worthy of public patronage." His company and his novelty met the patronage desired; the Chatham Garden season now to be described is famous in the theatrical annals of the city.

The house itself, with its surroundings, is clearly pictured by Woodworth in the Mirror of May 15, 1824:

> Chatham Garden Theatre is an oblong square building, extending westward over several adjacent lots, and presenting to the Garden an eastern front of sixty-five feet.
>
> The *entrance* to the Theatre is through the Hall of the dwelling house, in Chatham-street, the same as last year. On entering the Garden, (which has been much improved,) you proceed onward to the fountain, which throws up a refreshing column of pure water, directly in front of the centre folding-doors of the Theatre. Passing through these doors, you ascend, by a double flight of stairs, (to the right and left,) to the lobby of the first circle of boxes.
>
> On gaining the interior of the house, you find it comprising two circles of boxes, and a pit, capable of containing thirteen hundred persons; four hundred of whom may be comfortably seated in the pit. The area of the auditory is a semi-circle of forty-five feet span, from one side of the stage to the other, and thirty-one feet deep, from the centre box to the stage.
>
> The opening of the stage at the drop-scene, is thirty-two feet in width, and twenty feet nine inches in height; the scenery is twenty-three feet

> wide, by sixteen and an half feet high, being very little less than that of the Park Theatre. The depth of the stage is not quite forty feet.

There were twelve boxes in each circle, "which will contain nine hundred persons." The decorations of the house in fawn-colour, sky-blue, gilt, etc., I cannot afford space to retail. "The whole of the interior of the boxes is lined with crimson cloth, the seats covered with green. The cushions on the front of the boxes are crimson, with brass nails and fringe." I must, in candour, say that the colour-scheme throughout is frightful to eyes a century later. Openings were left "all round the ceilings of the lower and upper boxes," for coolness in summer; for the same reason, a balcony extended "the whole front of the theatre . . . overlooking the garden." The garden was extended to Augustus Street, with a gateway to be opened at the close of the performance. The interior of the theatre and the scenery were designed and executed by Hugh Reinagle; the builder and mechanist was George Conklin, who served in like capacity at the re-edifying of the Park Theatre.

An opening prize address was delivered on the first night (May 17th), by Mrs. Entwistle, who also played the Widow Cheerly, a character which brought her the esteem of New York audiences in October, 1809. Mrs. Entwistle was obviously no younger in 1824, but she was still a valued actress. In The Soldier's Daughter also re-appeared, after a three-year absence, Thomas Kilner, now stage manager as well as admirable actor of parts of the nature of Governor Heartall. Moreland, likewise, came back, as did George Barrett, now to establish himself as acclaimed representative of the Tangents and Gossamers of light comedy. In the new company we find many other old friends, including the undetachable fungus of all opposition, Mrs. Walstein (late Mrs. Baldwin), Andrew Jackson Allen, costumer and "character," &c. Newer arrivals were Joseph Jefferson, Jr., son of the great comedian and father-to-be of Rip Van Winkle. But let us show the strength of the company by casts. The Soldier's Daughter was thus played:

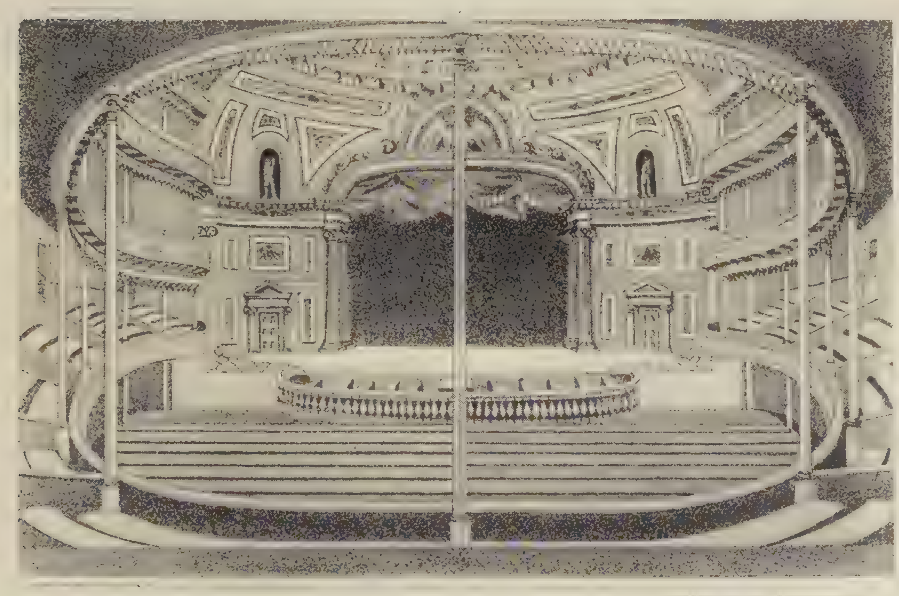
Governor Heartall	Mr. Kilner	Simon	Mr. Somerville
Frank	Mr. Barrett	Widow Cheerly	Mrs. Entwistle
Malfort Sr.	Mr. Allen	Mrs. Malfort	Mrs. C. Durang
Malfort Jr.	Mr. Moreland	Fidget	Mrs. Walstein
Woodley	Mr. J. Jefferson	Susan	Mrs. Allen
Ferret	Mr. Stone	Julia	Miss Oliff
Quaint	Mr. A. Simpson		

In Raising the Wind, the afterpiece, Barrett, of course, enacted Jeremy Diddler, J. A. Stone Plainway, Jefferson Fainwould, Alexander Simpson Sam, Mrs. Walstein Miss Durable, and Mrs. Charles Durang Peggy. This bill marked a great occasion in New York theatricals. The Mirror of May

MRS. DARLEY AS AMELIA
From a Painting by J. C. Darley

MRS. A. DRAKE
Courtesy of The Century Company

JOSEPH JEFFERSON, THE YOUNGER
Courtesy of The Century Company



FROM AN ORIGINAL DRAWING BY A.J. DAVIS

THE THEATRE IN CHATHAM GARDEN, 1825

22nd, speaking of the event, says, "we never saw an auditory so crowded — it was impossible to move — difficult to breathe."

Barrière was in this enterprise to do or die; he even sublet the privileges of the Garden to Rider and Stevenson, who, as they informed the public in the American of May 15th, have "fitted up the front house as a refectory saloon." Every evening Barrière introduced new talent. On the second night (May 18th) came Mrs. Henery (so habitually spelled at first) as Letitia Hardy. This beautiful lady, born in Philadelphia in 1801, was now at the zenith of charm and beauty. She was soon to marry the gifted George Barrett, the union bringing ultimately great unhappiness to both; but that sort of gossip seems to me domestic rather than theatrical, and I pass it over lightly here. Mrs. Henry (or Henery), however, cannot be lightly dismissed. On the second night at Chatham Garden she played also Lady Elizabeth in the afterpiece, The Day after the Wedding. In the main play Mrs. Entwistle enacted the Widow Racket. Of the results we learn from S. W(oodworth) in the Mirror, of May 22nd: "Notwithstanding the rain, the house was again filled at an early hour. . . . The Letitia Hardy of Mrs. Henrey [*sic*] was inimitable, and Barrett's Doricourt was all we could wish it. . . . Mrs. Entwistle and Mrs. Kilner represented the 'fine ladies' to great advantage. Lady Francis Touchwood, by Mrs. Durang, touched every heart."

The third night (May 19th), was also devoted to high comedy. Another very interesting actress re-appeared after long absence — Mrs. Waring, formerly Caroline Placide, now a widow, and, before many seasons, to become the wife of the later-famed William Rufus Blake. The bill comprised Wives as They Were, and Maids as They Are, with Kilner as Sir William, Barrett as Bronzely, Moreland as Evelyn, Mrs. Waring as Miss Dorillon, Mrs. Henery (*sic*) as Lady Priory, and Mrs. Entwistle as Lady Mary Raffle — surely a trio of accomplished women. Mrs. Waring on the 19th enacted, also, Marian Ramsay. On May 20th, The Rivals combined the Sir Anthony of Kilner with the Jack of Barrett, the Faulkland of Moreland, the Lydia of Mrs. "Henery," the Julia of Mrs. Waring, the Malaprop of Mrs. Walstein, and — the Sir Lucius of Andrew Jackson Allen. In the afterpiece of Three Weeks after Marriage, Barrett and Mrs. Entwistle played the quarreling Racketts to the Drugget of Kilner. Actors already mentioned played on the 21st A Cure for the Heartache and The Irishman in London, and on the 22nd, The Honeymoon, with Barrett and Mrs. Waring, followed by The Liar, (hereafter to be so spelled), with Barrett and Mrs. "Henery."

New Members of the Company

This company, admirable as it was, might not have rendered immortal the summer of 1824 at Chatham Garden; Barrière in fact was a rapid-fire gun, and shot after shot of novelty punctured the air. On May 24th, returned the chief attraction of his previous season, the ever-delightful vocalist-actress, Mrs. Burke, as Margaretta, in No Song No Supper, with Barrett as Robin, and Kilner as Endless; she also played Maria, in Of Age To-Morrow. Between the two musical pieces, Miss P. M. Clark appeared as Clara, in the farce of Matrimony.

Surely the company might now be considered strong; on the very next night, however, Mr. and Mrs. Henry Wallack were added, playing Reuben Glenroy and Rosalie Somers, to the Hon. Mrs. Glenroy of the delightful Mrs. Waring. How those Placides could act! In the same cast Thomas Burke made his bow with the company as Hawbuck. This was Mrs. Wallack's first appearance as an actress in a regular play; heretofore she had etherially danced. To make sure of her success on her first night (May 25th), she followed with the favourite ballet of Love among the Roses, in which she had the very distinguished support of Charles Durang (how those Durangs could dance!) and Miss P. M. Clark. Of course, play-goers had long appetites in those days, and we must not be surprised to learn that the bill concluded on May 25th with High Life below Stairs, to present the Wallacks as the Duke's Servant and Kitty, and with Burke as Lovel. On May 27th, Thayer (for that night only) played Bronzely, in Wives as They Were. On May 28th, Wallack enacted Octavian, and in the afterpiece of No Song No Supper, Mr. and Mrs. Burke appeared as Robin and Margaretta. The Wonder, on May 29th, doubtless met fine justice at the hands of Wallack and Mrs. Waring in the leading characters, and of Barrett as Colonel Britton, and Burke as Lissardo. The Critic followed, with Barrett as Puff, and Mrs. Durang as Tilburina. On the 31st, I find Miss Clark as Emily Worthington, to Barrett's Frederick, in The Poor Gentleman. The afterpiece was Rosina, with Mr. and Mrs. Burke and Williamson (Belville). Wallack pursued his career with Aranza (June 1st), to Mrs. Waring's Juliana, and Mrs. "Henery's" Zamora; on the same evening The Review must have been well performed by Burke as Caleb, Kilner as Looney, Simpson as John Lump, Moreland as Beaugard, Stone as Deputy Bull, Mrs. Wallack as Grace, and Mrs. Waring as Lucy. June 2nd saw the addition to the repertoire of The Heir at Law, with Mrs. Burke as Cicely, and Burke as Pangloss; and June 3rd brought anew The Stranger, acted by Wallack, Mrs. Entwistle, Barrett (Steinfort) and Mrs. Wallack (the Countess).

The Mirror on the Actors

Barrière's enterprise was now advanced over two weeks. Forgetting what later writers have said of the players involved, let us listen to a contemporary, who sums up their virtues and defects, player by player. On

June 5th, the Mirror published a categorical statement of the value of the men in Barrière's company; this I must reduce to my own paragraphs.

Of Wallack, "Few men . . . possess so noble a person, or a more intelligent and beautiful countenance; the expression of his eye is quick and full of meaning — his movements are easy and correct — his voice mellow and musical." Barrett "as a comedian of the first class . . . must be esteemed. . . . In Frank Heartall, Young Rapid, Dick Dowlas, and Duke Aranza, he is very superior. . . . As a tragedian he is also respectable, but we think his *forte* is in genteel comedy." Kilner "is now, what he ever was, a sterling performer, and a perfect gentleman"; but Moreland, though "respectable" in light comedy, "makes very little exertion to please . . . there is great room for improvement. His songs are generally sung with too little compass of voice." Burke is "a good performer," but frequently "out of his *line* — as Dr. Pangloss for instance." In his proper sphere "he is surpassed by none." "There is much comic ability" in Alexander Simpson; Stone "in the line of old men bids fair to please, but never to become great in the profession"; and poor Jefferson, father of our recent great Bob Acres — "keep him in the small business and he will do very well, but we never desire to see Bob Acres represented by him again." Williamson "will not be uninteresting in such characters as Henry Morland"; but, "he must not soar too high." Anderson, Somerville, Allen, Collins and Byers are dismissed with very scant courtesy.

June 12th brings the ladies into court. "The face and figure" of Mrs. Henery are "of a superior kind. Her fine open forehead, or brow, is, perhaps, the most prominent feature of her face — but her speaking eye, and handsome lip, catch the attention and admiration of the beholder. Her readings are inimitably chaste; every shade of expression has its peculiar tone, and in her emphasis we have not been able to discover a fault. There is an air about her — a nameless something — a graceful and elegant walk, and an easy manner of delivery, which has already made her a decided favourite."

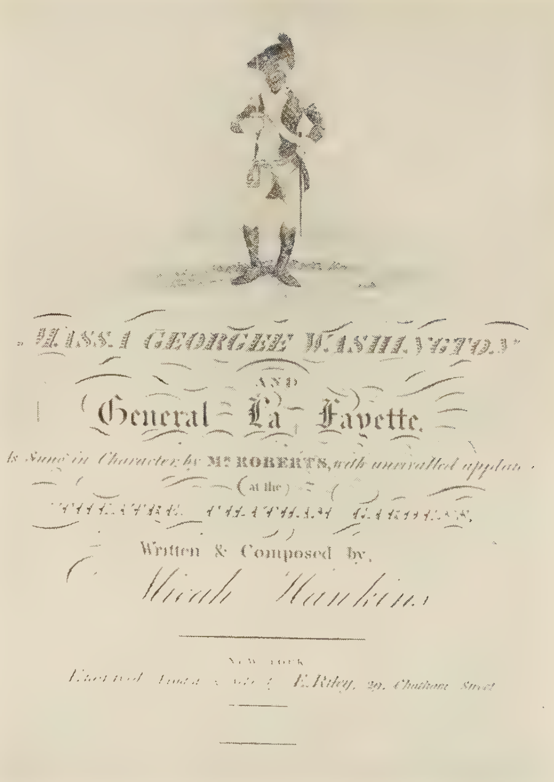
The praise of Mrs. Entwistle, Mrs. Waring, Mrs. Kilner and Mrs. Walstein seems rather perfunctory, and I pass it by. Miss Clark's dancing, however, brings eulogy: "She has a very handsome face, a tall, slender figure; innumerable graces are displayed in every turn, and her airy form moves so lightly over the noiseless floor, that we might almost believe some peri moved in such beauty before us." Mrs. Wallack also "dances admirably," but "we have not yet seen sufficient energy" in her acting. Mrs. Burke is "a delightful little actress, with a voice as sweet as the throb of a nightingale. We do not think that she sings better than Mrs. Holman, but some of her tones are so sweet and clear, that we cannot but be enchanted by them. *Little Pickle* she performs to perfection." Finally, Mrs. Durang "conceives her characters well, but she must rid herself of a monotony of voice, never varying in the height of passion, or the trifling salutations of the day."

So there they are, ladies and gentlemen, those ephemera of long ago, pinned, like butterflies, behind the glass doors of our museum; all reflected neatly and authoritatively in the Mirror. I wish I had space to reproduce the interesting bills of that bright summer; as it is, I must ask the reader to remember that plays and farces presented absolutely nothing new — they might have been taken from the programmes of the Park. On June 9th, the popular Spiller joined the company, as Pangloss, and as Risk, in Love Laughs at Locksmiths; Spiller and Kilner must have wafted to many spectators tender memories of the long-ago Park, when they two held the places now occupied by Watkinson and Foot. W. Robertson's name appears in the Chatham bills on June 8th as Michael Ducas, and on June 11th, as Bertrand in The Foundling of the Forest, the cast of the latter also including Wallack as de Valmont, Barrett as Florian, Mrs. Entwistle as the Unknown, Mrs. Wallack as Geraldine, Mrs. Burke as Rosabelle, and George G. Stevenson (début here) as Longueville. Such casts compare favourably with some of the best the Park had ever known.

Another desirable recruit came on June 14th in the person of Arthur Keene, who made his first appearance with the company as Henry Bertram. Mrs. Burke, of course, was Julia, and the combination of these two vocalists proved a powerful magnet. Mrs. Wallack, who was advancing rapidly, essayed Lucy, Mrs. Entwistle Meg Merrilies, Kilner Dominie Sampson, and Barrett Guy Mannering. On the same evening Mrs. Henery played Little Pickle. Familiar operettas followed, interspersed, by mid-June, with Barrière's first serious attempts at tragedy. Jane Shore, on the 17th, showed the weakness of the organisation for heavier works. Mrs. "Henery's" heroine could not have effaced memories of other players, and I doubt if Mrs. Entwistle was more than a competent Alicia. Wallack was Hastings, and Robertson Gloster. On June 21st, Wallack's Shylock was supported by Barrett's Gratiano, Keene's Lorenzo (with the songs), Mrs. Burke's Jessica (also with the songs), Mrs. Henery's Nerissa, and Mrs. Entwistle's Portia. The Mirror of June 26th had some coruscations by G. P. M(orris) on this performance. Wallack personated Shylock "with an ability not to be excelled by any present contemporary in our country," and Kilner, who, "in Spiller's absence," was Launcelot, "*tickled* us to our hearts' content." The Tangent of Barrett, on June 22nd, was "indeed a treat. There is a natural animation, and ease in his deportment, which infuses a life and elegance into his personifications of the polished gentleman . . . we now consider him by far the best Tangent in the United States." On the 23rd Wallack was Othello, Robertson Iago, Mrs. Henery Desdemona, and Mrs. Entwistle Emilia.

What an array of talent was now under the Barrière banner! Yet

LYDIA KELLY
From an Engraving by Longacre,
after a Painting by J. Neagle



"Massa Georgee Washington"
and
General La Fayette.
As Sung in Character by Mr. ROBERTS, with unrivalled applau
(at the)
Theatre, Chatham Garden,
Written & Composed by,
Micah Hawkins.

New York
Engraved Printed & Sold by E. Riley, 29, Chatham Street

JAMES ROBERTS IN EARLY NEGRO SONG

F. C. WEMYSS
From a Lithograph by Newsam,
after a Picture by T. Sully, Jr.

another most interesting appearance (June 25th) was that of Mrs. Drake — long thereafter the tragedy queen of our western theatres — as Imogine in Bertram. She had played a few years earlier at the Park. According to the Mirror of July 3rd she "proved herself incontestibly an actress of more than passable talent." Barrière had certainly redeemed his pledge concerning the strength of his company; he had, as yet, done nothing in the way of novelty. Such was hardly The Steward brought out on June 30th, with Robertson as Mordent, Barrett as Cheveril, Moreland as Lenox, Kilner as Item, Stone as Grime, Burke as Jonathan Winter, Mrs. Entwistle as Lady Ann, and Mrs. "Henery" as Joanna. The Steward we already know as an adaptation of Holcroft's The Deserted Daughter.

PEMBERTON, W. R. BLAKE

Perhaps Mrs. Drake was regarded as a star; the productions of the season had, however, mainly tended to show the strength of the regular company. On July 5th, Mary Ann Russell (later Mrs. George P. Farren) made her first appearance on any stage as the Page in The Purse. Now stars began to twinkle — at first, feeble glitterings. Mr. Pemberton emerged on July 8th as Bertram, Mrs. Drake again impersonating Imogine. Pemberton did not fire the house or his audiences. He went through a tragic round, Sir Edward Mortimer, Shylock, Damon (three times), Hemeya (twice) and, for his benefit on July 28th, Virginius.

The Mirror, which at first did not greatly admire the new tragedian, by degrees persuaded itself that it really liked his work. On July 24th, after his Damon, the paper reports that he "has marched gradually into public estimation." This is damning with the praise that kills.

Mr. Pemberton never burdened our boards after this summer; perhaps that fact expounds the amount of "public estimation" he actually gained in 1824. But the next début at Chatham Garden was one highly important for New York — that of William Rufus Blake, so long cherished by playgoers of the mid-century and earlier. Blake, a native of Nova Scotia, afterwards somewhat too fat, but, nevertheless, the Jesse Rural of his time, and one of the most admired of Sir Peter Teazles, was at this time a slim young man, of easy bearing and light, graceful style. He appeared on the Chatham stage on July 12th, as Frederick, in The Poor Gentleman, and as the three Singles. Quoth the Mirror of July 17th: "We should do ourselves injustice . . . were we not to pay the passing tribute of our respect to Mr. Blake, for his chaste delineation of Frederick." In the afterpiece, the new actor "acquitted himself most reputably. So much indeed was his favour with the audience, that after the curtain fell, the clamour was so loud as to render his appearance necessary. We regret this instance of uncourteous enthusiasm, as it introduces a precedent as unwarrantable as it is novel." So much for curtain-calls in their infancy!

If, as I suspect, this was a trial performance of Blake, it failed to secure him an immediate engagement. Hughes, later to be known, enacted St. Franc, in The Point of Honour (July 15th). But the management pressed on, alternating plays of tried attractiveness, interpreted by the great company now at its command. Let us again consult the Mirror. On July 17th it says that Mrs. Drake's Portia (in support of Pemberton's Shylock, on July 13th) was "honourable to her understanding, and a fair proof of her qualifications. . . . The whole character was in good keeping, and her management of the court scene was admirable." Keene and Mrs. Burke "sung divinely," but Durang's "awkwardness" in the Duke was "abominable."

The Mirror came to regard Mrs. Drake as an actress of comedy vein, sadly seeking honours in the alien field of tragedy. I pause to say that her husband made his first and only appearance here this summer, on July 16th, when he enacted Lingo, for the benefit of W. Robertson. Let us once more glance at the Mirror (issue of July 31st) for a farewell to Pemberton, and possibly Mrs. Drake. The critic feels that The Apostate, played on July 23rd, was not well done, Pemberton as Hemeya, Wallack as Pescara, Hughes (new) as Malec, and even Mrs. Drake passing under the rod. Mrs. Drake's "*forte* is genteel comedy, and we regret that she prefers wearing the buskin."

Last Appearances of Jefferson

If for no other reason, this wonderful summer of 1824 would be memorable as offering the farewell of the elder Jefferson to the New York stage. The great comedian, full of years and honour, started on July 22nd a brief engagement. Before we arrive at that important epoch, however, I must pause to say that one of the perplexing Durangs made an only appearance on the 20th in the dual characters of Abællino, as well as in Sylvester Daggerwood and as Tristram Fickle; this was Ferdinand Durang, whose brother Charles was a dancer and actor with Barrière's forces, Mrs. Charles Durang being a sort of walking lady in the dramatic corps. Most assuredly the Mirror of July 24th did not like his performance in these parts a whit better than it had liked Charles Durang's Duke of Venice, on July 13th: It "sincerely" hoped this first appearance would be his last. "In some of the most pleasing scenes" of Abællino, he "made love more like a clown than a nobleman."

The stage is ready for the farewell of Jefferson. A lump almost rises in my throat, a hundred years later, as I write that sad word. How strong has been the hold of this fine actor and fine man on our imagination! He came out on July 22nd as Solus (Every One Has His Fault) and as Fixture (A Roland for an Oliver). The Mirror, on July 31st, asserts that "time does not seem to have shorn him of a single tittle of his histrionic excellence. His Solus was a chaste, high-seasoned performance"; and, as Fixture, "he afforded us an admirable specimen of his comic powers. . . . He threw" Kilner "quite into the shade."

Jefferson's second night (July 24th) brought an interesting cast of John Bull: Hughes as Peregrine, Spiller as Sir Simon Rochdale, Moreland as Frank, Barrett as Tom Shuffleton, Kilner as Dennis, Jefferson, sen. (so announced, in honour, I suppose, of his son, a member of the company) as Job Thornberry, A. Simpson as Dan, Somerville as John Burr, Mrs. Waring as Lady Caroline, and Mrs. "Henery" as Mary. In My Grandmother, which followed, Jefferson played Dicky Gossip to Mrs. Burke's Florella, and young Jefferson's Souffrance. I simply must again quote the Mirror of July 31st:

> We have never looked upon JEFFERSON'S Job Thornberry as a performance above mediocrity; and although he gave some occasional good touches, he too often broke out into broad farce, as was the case in some of the most pathetic scenes this evening. This fault we believe to be constitutional with him, rather than arising from a bad conception. . . . JEFFERSON'S Dicky Gossip, in the farce, cast a veil over his faults in the comedy. Here the *vis comica* told in every feature and action. No one has bustled on these boards amid such peals of applause.

Not to confuse the reader by distracting details of performances on nights when Jefferson did not appear, I will go on with Jefferson alone. He played Lord Ogleby and Dr. Lenitive on July 29th, and this is what the Mirror says on August 7th:

> The Lord Ogleby of Mr. JEFFERSON was, in the main, a choice piece of acting, though it possessed some glaring faults. We saw BETTERTON in this antiquated beau, some years since, who we think exceeded Mr. J. both in his idea and delineation of the character. He gave it more dignity, more of the broken down, shattered appearance of a man whose youth had been wasted in dissipation and folly. Mr. J. was at times too energetic to preserve the intention of the author. KILNER'S Sterling was *sterling*. The Fanny of Mrs. HENRY was interesting and chaste. Mrs. WARING, as Miss Sterling, and Mrs. WALSTEIN as Mrs. Heidleberg seemed to move in their favourite elements. They acquitted themselves to perfection. JEFFERSON'S Dr. Lenitive we think one of his best impersonations and never have we seen him do more justice to the part than this evening.

On July 31st Jefferson was advertised to play Bailie Nicol Jarvie, but the bill was changed, since the Mirror of August 7th says that Jefferson's Bob Acres, on that night, "was a chef d'œuvre,— the duelling scene was inimitable." Also of his Tony Lumpkin on August 2nd, the Mirror states that "the rare comic powers of this gentleman never shone to better advantage than this evening"; and Jefferson's Old Doily, in the farce, compared to Pemberton's, was "like Hyperion to a Satyr." Yet, in Bailie Nicol (frequently Nichol, in bills of that time) Jarvie (August 4th) he was rather inferior to Kilner. On this date, he also played Diggory, in All the World's a Stage.

On August 5th, the grand veteran said farewell in a benefit, enacting Sir Benjamin Dove, in The Brothers (by Cumberland), and Sancho in Lovers' Quarrels. According to the Mirror of August 7th, the house "was thronged in every part, and the performance was received with the most unqualified approbation." Jefferson was called out, at the fall of the curtain, made a speech expressing gratitude "for the many favours he had received from their hands," and "retired overpowered with the good wishes of every one present."

So that was the last of Jefferson on the New York boards; one feels like writing an elegy, or at the very least, an elegiac stanza.

MISS TILDEN; H. J. FINN

But one had no time in those days to sing dirges; Barrière flashed delights too fast. Before Jefferson left, Miss Tilden, "from the southern theatres" made her début here as Virginia, on the night of Pemberton's benefit (July 28th). On the same evening Blake appeared again, enacting Icilius. To Miss Tilden, the Mirror (July 31st) attributes "a well proportioned figure, soft features," a "clear and beaming eye, and beautiful hair, flowing in careless ringlets over her fair form." Her performance seemed "cold and deficient in pathos"; nevertheless, on August 7th, the writer regrets that she has not been engaged. We shall hear of Miss Tilden later, especially as Mrs. Bernard, in the early days of the Bowery Theatre. Like many others, this summer at Chatham Garden, she appeared now but once.

A far greater interest attaches to Henry J. Finn, who returned on August 9th in the character of Hamlet; he had not even yet discovered that his forte was comedy. The Mirror of August 14th gently admonishes: "Considering the talent of those who have preceded him in the character . . . he must have been aware that nothing short of the most superlative genius could beget an interest in . . . those . . . who have been accustomed to witness the masterly exertions of Cooper, Wallack [J. W.?] and Conway, in the Danish Prince. . . . We hope this is not a part upon which" Finn "wishes to be tested." Hughes looked the Ghost, but "played the part badly," and Mrs. Waring "quite disappointed" as Ophelia.

The next evening Finn played Sir Andrew Aguecheek, for Kilner's benefit. Twelfth Night has not often figured in our chronicle, and I therefore reproduce from Ireland its cast on August 10th:

Orsino	Mr. Hughes	Valentine	Mr. Durang
Aguecheek	Mr. Finn	Antonio	Mr. Somerville
Sir Toby	Mr. Kilner	Sebastian	Mrs. H. Wallack
Malvolio	Mr. H. Wallack	Viola	Mrs. Henry
Clown	Mr. Spiller	Olivia	Mrs. Entwistle
Fabian	Mr. Moreland	Maria	Mrs. Durang

Without following to the limit Ireland's contention that "this cast, as a whole, has never been surpassed on the New York Stage," one admits that one yearns toward it, as a rare thing. Of the memorable occasion the Mirror writes on August 14th: "We have never beheld anything more richly comic than Kilner's Sir Toby Belch, Finn's Sir Andrew . . . and Wallack's Malvolio." Finn's Iago, to Wallack's Othello, on August 11th, failed to please the Mirror.

The last days of Finn's engagement were doubtless overshadowed by the great event of Barrière's summer — the appearances of Mr. and Mrs. Duff. But Finn went through a curious medley of parts — Sir Andrew Aguecheek again (August 17th), Bailie Nicol Jarvie (August 19th), Richard III (20th), Baron Wellinghorst (August 25th), and Bob Logic, long one of his masterpieces (August 26th). This ended his employment here; one sees that comedy was struggling for supremacy in his repertoire. Finn thereafter followed his bent, and seldom again acted tragedy in New York. On the night of his benefit and last appearance (August 26th), his Bob Logic was surrounded by a bevy of youthful loveliness in the persons of Mrs. Burke, Mrs. Waring and Mrs. Wallack, and ably supported by the Corinthian of Barrett and the Jerry of Henry Wallack. I learn from the Mirror of August 28th that Finn (on August 20th) started Richard III, went through three acts, and then made way for Wallack in the last two! This may have been the last revolt of comedy in his career; or, equally well, it may have been the last throe of tragedy!

Mr. and Mrs. Duff

On August 12th, something far more important glorified Barrière's stage: Mrs. Duff appeared as Belvidera, to her husband's Jaffier and Wallack's Pierre. The next Duff offering was The Stranger on August 14th; Duff also played Jeremy Diddler, as, indeed, he had played The Three Singles, after Venice Preserved. The Mirror of August 21st begins to wax warm: Both Duff and his lovely wife "gave full scope to their talents," in The Stranger; but Duff's "coldness" contrasted surprisingly "with the heart-rending grief, and the energy of Mrs. Duff in the last act. . . . If there is a fault about Mrs. D it is because her acting is too real — it runs away with the judgment." Of Jane Shore, on the 16th, the same issue of the Mirror finds it difficult to award the palm between Mrs. Duff's Jane, and Mrs. Entwistle's Alicia; but "a foreign gentleman, who has often seen Miss O'Neil [*sic*] in the former" opined that Mrs. Duff "did not fall behind" the great English actress, "either in intellectual superiority, or her wonderful skill in playing upon the feelings and the heart." In Mrs. Beverley, on the 18th, Mrs. Duff "preserved the same interest . . . as in Belvidera — the same angelic sweetness towards her unfortunate husband; and when the fatal truth of his self-poison reached her ear, her mental distraction almost made the blood freeze; the audience, at the development of Stukely's villainy, were wrought up to such a degree, that on the return of Lewson, they testified their relief by thunders of applause." It was not acting —"it was indeed real."

Is the reader interested to learn that, after The Stranger, on August 14th, Duff played Jeremy Diddler, that, after the performance of Jane Shore (August 16th), he enacted Tristram Fickle, and that, after The Gamester (August 18th), he played Looney MacTwolter? Let us say that on August 21st the royal visitors gave Adrian and Mme. Clermont, Duff ending the bill with Murtoch Delany. Their benefit (August 24th) revealed them as Romeo and Juliet, followed by Catharine and Petruchio, with Duff and Mrs. Waring. This ended the present engagement of Mrs. Duff, then incontestably the greatest actress in America. The Mirror of August 28th speaks of her Juliet in terms that make us envious of the spectators of long ago: "It was certainly one of the most tender and fascinating performances yet seen on this stage." Like Milton's Eve,

> Grace was in her steps—heaven in her eye,
> And in every gesture dignity and love.

"Whether we listened to her syren tones, or gazed on the ingenuousness of her deportment, her pure and unsuspecting simplicity, all was transport. But the transition . . . after the news of Romeo's banishment, evinced the superiority of her genius . . . a daring picture of . . . the distraction of a young girl."

MRS. HUGHES

So departed Finn and the Duffs; but an interesting engagement began on August 25th when Mrs. Hughes joined her husband in the Chatham forces, and made her début as the Widow Cheerly, to the Frank of Barrett, the Governor of Kilner, and the Timothy Quaint of A. Simpson. We remember her as Mrs. Young, at the Park. For years Mrs. Hughes will brighten our path; first as leading lady, then as the great Lady Sowerby Creamly and Mrs. Toodle at Burton's. Suffice it now to say that she became a mainstay of Barrière's company. On August 27th she played

Letitia Hardy (of course to the Doricourt of Barrett), and on August 28th, Kate Hardcastle, to Kilner's Hardcastle, Spiller's Tony, Barrett's Marlow, Mrs. Wallack's Constance, and Mrs. Walstein's Mrs. Hardcastle. This is what the Mirror of September 4th has to say of Mrs. Hughes — also of the unlucky Mrs. Charles Durang:

> Mrs. Hughes, of whom we made brief mention in our last, was the representative of Miss Letitia, and whether viewed as the sensible Miss Hardy, the assumed Hoyden, or the gay masquerader, was equally enchanting. There is an intelligence, a witchery in her acting, which captivates, and will not permit the imagination to lapse into indifference. . . . It is at all times a disagreeable task to censure, particularly a lady, but certainly some one could have been found to play Mrs. Racket, besides Mrs. Durang. Has it become necessary that she should be thrust on in every thing? Where are Mrs. Henry and Mrs. Waring? . . . Mrs. Wallack . . . made Lady Frances just what she should be, modest, sensible and obedient.

Kilner and Mrs. Hughes, on August 31st, enacted Sir Peter and Lady Teazle, the Mirror of September 4th deeming that the actress's performance " retires from a comparison with that of Mrs. Entwistle, although it possessed much merit." Mrs. Hughes's benefit and last appearance for the present occurred on September 2nd, but soon she returned as member of the regular company. For her benefit she essayed Madame Clermont, and, on September 11th, the Mirror regretted that " Mrs. Hughes, who has given so much delight in genteel comedy, should have attempted so arduous a character . . . and particularly so after the recollections produced by the almost incomparable Mrs. Duff, in the same. It was a complete failure." Aaron J. Phillips was the Adrian on this occasion.

Farewell to Mrs. Darley

As an offset to the great attraction of the first nights of the new season of 1824–25, at the Park, the manager of the Chatham brought back to New York for a last engagement (as it proved) her who had long been a chief glory of the Park — the delightful Mrs. Darley, once the girlish Ellen Westray. If old tongues babbled o' green fields when Jefferson returned, of what golden climes did they quaveringly warble, when this star once more shot across the memories of ancient joys? Mrs. Darley! even my pen falters as it writes the loved name. Well, here she comes — a bit matronly, after all these years spent in Philadelphia? Certainly not the Ellen Westray of Dunlap's prime, twenty years ago! Listen to the Mirror of September 4th, anent the lady's Helen Worrett of the opening night (August 30th):

> Maugre the inclemency of the weather, the house was respectably filled, and she presented herself amid such hearty acclamations as plainly evinced that absence had not chaffed away those fond impressions, which a life devoted to their amusement in former times, had made upon their hearts. We do not see but she has returned to us with all her vivacity, energy, and loveliness. Her Helen was a delicate portrayal of a simple, fond girl, untainted by the follies of city extravagance—a full blown blossom of nature, rendered more endearing because exposed to the gaze of but a few. There was a sparkling intelligence in the expression of her eye, in the reconciliation scene with Charles, which was particularly fascinating, and did not go unobserved by the audience. We regret that Barrett was indisposed, but believe he used his utmost exertions to render Charles worthy of his fair mistress.

The reader will observe a cooling off in the Mirror as the first autumn frosts began to touch the flowers in Chatham Garden. We have read always of the *great* season now under review, and undoubtedly it was very interesting. But the regular company, after the fall set in, began to deteriorate; winter engagements carried some of the actors to other cities.

Meantime, Mrs. Darley went through a round of characters long associated with her fame. Her Charlotte Rusport (September 1st) was assisted by the Belcour of Barrett, the Major O'Flaherty of H. Wallack, and the Louisa Dudley of Mrs. "Henery." She also played Marian Ramsay, to the Somerville of Arthur Keene. On September 4th, she was a plaintive Ophelia, to Wallack's Hamlet, and exhibited according to the Mirror of the 11th, all her old-time "intelligence, sweetness, and simplicity." Her insanity "drew largely upon our sympathies." Will the reader pardon my inclusion of the Mirror's disgust with Allen's King "of shreds and patches," with Hughes, who "had better give up the ghost," and with young Jefferson, whose "own good sense must convince him" he was a poor Osric. "As for F. Durang's Horatio . . . he will be offended if we say it was miserable, and we should not speak the truth were we to assert anything else — so we shall say nothing about it." I fear we must rewrite the history of Chatham Garden, and indeed of the Park, in terms of the minor actors! I pass from that depressing remark to state that Mrs. Darley, after her Ophelia, ended the evening as Lady Elizabeth, in The Day after the Wedding.

Mrs. Darley's fourth night (September 6th) exhibited her as Miss Dorillon, in Wives as They Were, and Maids as They Are. On this occasion Mr. and Mrs. Palmer Fisher joined the company, acting Sir William Dorillon and Lady Mary Raffle. Fisher we have met before, in other summer enterprises; his wife we shall meet frequently hereafter both as Mrs. Fisher and as Mrs. Edward N. Thayer. We shall also come to know and admire her daughters, Oceana and Alexina, in 1824 two promising little girls. On September 6th, 1824, Mr. and Mrs. Fisher also performed The Hunter of the Alps, as afterpiece, acting Rosalvi and Helena.

Somehow, I feel that Mrs. Darley's engagement at the Chatham did not bring unmitigated joy to herself, her managers, or the public; the Mirror reflects but little. For her last night (September 7th) she played Sophia in The Road to Ruin, the Mirror of September 11th, which says Barrett's Goldfinch was better than Mathews's, merely remarking: "Mrs. Darley was an interesting Sophia." The famous lady played Charlotte Rusport once more (for the benefit of Mr. and Mrs. Kilner) on September 9th. On this night also was exhibited a transparency in honour of Lafayette. On September 15th, came the last benefit and appearance of Mrs. Darley, on the New York stage. She played Albina Mandeville, with Burke as Sir Solomon, Hughes as Mandeville, Barrett as Howard, Wallack as Veritas, and Mrs. Wallack as Cicely. In the afterpiece Mrs. Burke was Paul, to the Virginia of Mrs. Darley. The beneficiary was well supported at her farewell. At all events, for old times' sake, we may be pardoned some emotion in saying adieu to the talented Ellen Westray of our youthful dreams.

James Roberts joined the force. He gave some of his imitations at that Kilner benefit on September 9th, and thereafter appeared regularly. On September 18th, he enacted Bob Logic. Tom and Jerry had been a success, since Finn's night, with Barrett as Tom, and Wallack as Jerry. By that time Kilner had departed for Boston. Mrs. Henry had also gone, her benefit on September 3rd presenting her as Beatrice and as Thérèse. The Mirror of September 11th states that in the first she "was more animated than usual," while, as Thérèse, she "redeemed the expectations we had formed of her powers, from hearsay, in this line. . . . We gazed around us in vain for an eye not moistened with the tears of sympathy."

So good-bye, Mrs. Henry (or Mrs. Henery); let us hope that, when you return, you and the writers past, present and future will have arrived at some conclusion as to how your name should be spelled. But perhaps, after all, it will hardly matter; ere you have decided how to spell Henry, you will have become Mrs. Barrett, and the conference will have been in vain. Barrett's benefit and last appearance occurred on September 17th. He played Vapid and Jeremy Diddler. Meantime, on September 11th, Lafayette attended the Chatham, the bill including patriotic songs, Keene and Mrs. Burke in The Devil's Bridge, etc.

FRANCIS COURTNEY WEMYSS

Barrett was immediately succeeded by F. C. Wemyss, an Englishman who had been making his way in the Philadelphia company; an actor who lives in reputation today chiefly as the author of that entertaining work, Twenty-six Years of the Life of an Actor and Manager. He was also part editor and author of the Philadelphia series of standard plays, The Acting American Theatre, stopped at the issue of the sixteenth volume. This last work, carried on with Lopez, the prompter of the Philadelphia theatre, was made conspicuous for all time by the frontispieces representing favourite actors in character. These engravings, as every one knows, were from admirable paintings from life, by Neagle, the Zoffany of America; the Lopez and Wemyss portraits so-called are in many cases the only portraits in existence of once celebrated players. Many of them I reproduce in this book. Wemyss tells us that Neagle painted more portraits than were ever engraved; several of these are now the property of The Players Club of New York, and are among the choicest possessions in that museum of theatrical treasures. Neagle painted, says Wemyss, the portraits of Mr. and Mrs. Francis, Mr. and Mrs. Duff, Mr. Wood, Mr. Warren, Mr. Hilson, Mrs. Hilson, Mr. Cowell, Mr. and Mrs. Barnes, Mr. E. Forrest, Mr. Macready, Mr. Wemyss, Mr. Booth, Mr. Kean, Mr. Jefferson, Mr. Foot, Mr. Lee, Miss Kelly, Mrs. Waring, Mrs. Burke, Mr. Thayer, and Mr. Roberts; of these twenty-four, seven were not used for the purpose intended, that is, as frontispieces to plays in the Lopez and Wemyss editions of plays. The seven not so engraved were Kean, Foot, Lee, Mrs. Waring, Mrs. Burke, Thayer, Roberts. Of these, The Players owns the original paintings of Roberts and Foot (delightful pictures both) as well as that of Kean; the Mrs. Burke (Mrs. Jefferson) may be found in the second volume of these Annals. I do not know where are the Lee, the Thayer, and the Mrs. Waring; I wish I did. The Players owns, in addition to those mentioned above, the Duff, the Mrs. Duff, the Cowell, the Barnes, the Francis, the Mrs. Francis, and also a very youthful portrait of Charlotte Barnes (later Mrs. Edmon S. Conner).

Surely this is a sufficient trumpeting to herald the début of Wemyss at Chatham Garden, on September 20th, as Marplot. Wemyss says that Miss Kelly's first appearance at the Park occurred on his opening night at the Chatham; he is wrong. Miss Kelly's début was on the 17th as Lady Teazle; she repeated the part on the 20th, the night of his *première*. Wemyss also misstates that H. Placide "was introduced to a New York audience during this season"; Placide, we know, had been a favourite for a full year, before Wemyss came to Barrière's theatre.

Wemyss played a long list at the Chatham. His second night (September 21st) was devoted to Matthew Sharpset (The Slave) and Wildlove (The Lady and the Devil). Thenceforth he ran more in the line of Barrett, whose place he was trying to fill. Vapid and Belmour (Is He Jealous?) on the 22nd, were followed on the 23rd by Rover (Wild Oats) and Frederick (Fire and Water). In the cast of Wild Oats were W. R. Blake (first definite engagement here) as Harry, Roberts as Sir George Thunder, and

Mrs. Hughes (returned) as Lady Amaranth. This reads like a good cast. Roberts also played Captain Hurry in the farce. The next night — may I digress to say? — the Mirror's much-desired Miss Tilden took her place in the company as Lady Contest, in The Wedding Day.

On September 25th, Wemyss acted Corinthian Tom to Wallack's Jerry, and Roberts's Bob Logic. This must have been a diverting trio. September 27th brought Wemyss as Florian (The Foundling of the Forest) and Frank Poppleton (Too Late for Dinner). Next night he was Belcour; and, on the 29th, Chomley in Smiles and Tears, his fellow-actors being Hughes, Wallack, Roberts, Blake, Mrs. Entwistle, Mrs. Waring, and Mrs. Wallack — the last-named as beneficiary. On the 30th, the Hon. Tom Shuffleton engaged Wemyss's talents. One sees how closely he was now following in Barrett's steps. Young Rapid (October 1st) seems to have marked his departure. With that exit I leave the theatre in Chatham Garden. The fall and winter season there has, I believe, sufficient character to stand on its own feet. Before I seek fresh enterprises, however, I must introduce the famous picture of Roberts as negro, from the music-sheet of the song, Massa Georgee [*sic*] Washington and General La Fayette — a print that is cited in essays on the origins of Negro Minstrelsy. Since the sheet states that Roberts sang the ditty at Chatham Garden, and since the composition was copyrighted in October, 1824, we can hardly err in ascribing it to the season we have just reviewed.

CHAPTER V

THE PARK THEATRE, THE CHATHAM GARDEN, THE LAFAYETTE, ETC., 1824-1825

THE season at the Park began on August 30, 1824, with The Poor Gentleman and Ella Rosenberg. Placide advanced to the characters of Dr. Ollapod and Flutterman. The company may be studied in the long cast of Moncrieff's celebrated equestrian melodrama, The Cataract of the Ganges, produced on September 1st, and then started on a career that was to carry it through many, many years of uninterrupted acclaim. Zamine and her galloping steed allured actress after actress to leap that fearsome cataract to safety in the flies. I wonder if the gentle Miss Johnson attempted the feat?

Ackbar	Mr. Richings
Jam Saheb	Mr. Foot
Mokarra	Mr. Simpson
Mokagee	Mr. Placide
Iran	Mr. Woodhull
Omar	Mr. Blythe
Brahmin	Mr. Bancker
Ambassador	Mr. Nexsen
Mordaunt	Mr. Clarke
Jack Robinson	Mr. Hilson
Princess Dessa	Miss Brundage
Zamine	Miss Johnson
Ubra	Mrs. Bancker
Malati	Mrs. Wheatley

Of course Blythe's horses were stars of the production.

The reader misses the names of Maywood and Mrs. Holman, both of whom said farewell before the close of the preceding year. Mrs. Stevenson and Mrs. Tatnall had not tarried long with the company of 1823–24, and though Mrs. Stone finished the season with that aggregation, her absence in 1824–25 was assuredly not deplored. The public probably was eager for the return of Mrs. Barnes. Aside from the absentees just mentioned, we observe that most of the force of last season were in evidence in the opening cast of The Cataract of the Ganges. Of the others, Watkinson had appeared in the bill of August 30th as Sir Robert Bramble and Kent as Humphrey; Mrs. Clarke played in The Rendezvous, before The Cataract, on September 1st, and as Julia, in The Rivals, on September 2nd; Eliza Placide was Norah, in The Poor Soldier on the last-mentioned evening. Others will be noted in later assignments. Since I have, as it were, blundered into The Cataract of the Ganges, may I say now that it was the first of several attempts made, during the season, by Price and Simpson to put on gorgeous spectacle, as an antidote to the ice-creamery in Chatham Garden? Yet the Park affected, as for many years after, to regard itself as *the* Theatre — the only theatre in New York. It blandly announced the opening of the "Theatre" for August 30th, and continued to advertise as the "Theatre," in face of all opposition. For this, the Mirror lets fly a few gentle shafts of raillery, the first on August 28th, anent the announcements of the "Theatre's" opening two nights later: "What Theatre?—Why, the Park Theatre, of course . . . the above notice would infer there was but one . . . it is very modest, to say the least. . . . No, Mr. Manager, your house *shall be* called the 'Park Theatre.'"

The Mirror of September 11th asserts:

> The Cataract of the Ganges . . . owes its principal attraction to the scenery, dresses, &c.—It is, indeed, a succession of splendid and gorgeous scenes, which beam upon the dazzled eye with almost a magical effect. The trampling and prancing of the beautiful horses, arrayed in all the trappings of eastern magnificence—the long procession—the chariots and the music—and the crowds which throng the stage, glittering in such princely apparel—all pass before the mind like a dazzling and glorious dream.

If the reader accompanies me to the end, he will weary of The Cataract of the Ganges, as of Uncle Tom's Cabin and The Two Orphans, thirty to sixty years later. But now, will he, for compression's sake, allow me to crowd here in brief space, account of some of the actors who joined the Park forces in the initial month of the new season? The first to appear was Mrs. Kent, who, in two springs preceding, had participated in benefits for her husband. She now, for her first regular attempt (August 31st) with the company, ambitiously essayed Elvira, in Pizarro, to Clarke's Rolla, and Miss Johnson's Cora. She came down from that tragic height on September 7th, when her part was Amelia, in Wild Oats. Mrs. Kent need hardly occasion a moment's thought.

Mr. and Mrs. Barnes; Stanley and Lee

Glad indeed, I warrant you, must have been the greetings that welcomed back the irresistible drollery of Barnes on September 2nd, especially as knowing auditors realised that it meant the speedy re-appearance of his wife. Barnes elected to re-appear (September 2nd) as Sir Anthony Absolute and as Darby—widely contrasted characters, of which the second was more suited to his style. In the first piece Mrs. Wheatley's inimitable Mrs. Malaprop was, for the first time, stressed in the advertisements; it remained without a rival in its day, and has been equalled, probably, only by the later renditions of Mrs. Vernon and Mrs. John Drew. From this time forward, for several seasons, Park Theatre audiences were to be entertained by the work of three widely different but eminently popular comedians—Barnes, Hilson and Placide; perhaps a more amusing trio never appeared in New York. On September 3rd the advancing Placide was Robin, in No Song No Supper; on the 4th, Barnes essayed Crack.

Mrs. Barnes re-appeared on September 6th as Isabella. She was now a recognised star and as such filled many engagements in the famous old theatre. She was never again merely a member of the company.

The next candidate for applause was Stanley, a light comedian from London. He made his début on September 7th, in the ever-grateful part of Rover to the Ephraim Smooth of Barnes, the Sir George of Watkinson, the Dory of Hilson and the Sim of Placide; the following night he played the fluttering Gossamer, to the Bonus of Barnes, the Sambo of Placide, and the Mortimer of Clarke, with Mrs. Clarke as Mrs. Mortimer and Miss Johnson as Emily. On September 13th he was Goldfinch, on the 15th Gratiano to Lee's Shylock, and on the 16th Dick Dowlas, with Barnes as Lord Duberly, Placide as Zekiel, and Miss Johnson as Cicely.

There were, besides, some novelties. On September 8th, when Lafayette, then the honoured guest of the nation, visited the theatre, M. M. Noah's new The Siege of Yorktown followed Laugh When You Can. In the Noah piece, Foot played Washington, Woodhull Captain Olney, Placide Zekiel, and Miss Johnson Kate. I might say that on September 11th, Lafayette attended the theatre in Chatham Garden, when a very unpretentious bill was provided by his compatriot, Barrière; on the 9th the Park appropriately revived La Fayette, with Woodhull as the hero.

After Stanley came Lee (September 15th) — Lee "from the Theatre Royal, Dublin"— as Shylock, to the Portia of the fine Mrs. Barnes. He also appeared as the Duke's Servant in High Life below Stairs, with Barnes as Lovel, and Placide as Sir Harry's Servant. Lee's line was somewhat between the characters he essayed on his first night. He was a good, serious actor of secondary tragic parts. The Mirror, of October 16th, says that his Icilius, in Virginius, "convinced us that he is a good actor" — not the highest praise. On the 18th he played Sir Edward Mortimer. Lee remained two or three years. I wish I knew where to find that portrait of him alleged by Wemyss to have been painted by Neagle.

LYDIA KELLY

But who cared for Stanley or Lee, when expectation was a-tiptoe for the appearance of Lydia Kelly, "from the Theatre Royal, Drury Lane?" This much-vaunted star was known to be a niece of the celebrated Michael Kelly, a sister of the irresistible singing and melodramatic actress, Fanny Kelly, and a half-sister of the first Mrs. Charles Mathews. It may be said that for several years Lydia Kelly was a reigning sensation of the American stage; when she appeared, the box office wore an expansive smile. Though not regularly handsome, though in fact somewhat masculine in appearance and manner, she radiated sunshine to the rear places of the largest theatres. She was a great find for Price and Simpson, and came at a time when she was most needed to draw back allegiance from Chatham Garden.

Miss Kelly first appeared on September 17th, as Lady Teazle, other parts being sustained by Barnes (Sir Peter), Foot (Sir Oliver), Clarke (Joseph), Stanley (Charles), Placide (Sir Benjamin), Watkinson (Crabtree), Kent (Moses), and Richings (Careless). The School for Scandal was repeated on September 20th. On the next night (may I remark, merely to clear the decks of débutantes?), Mrs. De Luce, wife of the orchestra leader, came out as Lucy Bertram. Mrs. De Luce will continue at the Park for a year or two, and then retire to the sanctities of St. Paul's choir. We have already often met her in the concert field. Her daughter married George Holland, the famous comedian.

The cyclonic Miss Kelly enacted Beatrice (September 22nd) to Stanley's " Benedict " and Barnes's Dogberry. On a repetition of the play (September 27th), the Mirror of October 2nd remarks, " the lively and fascinating part was sustained by Miss Kelly throughout with that archness and playfulness which made the character all that Shakespeare intended." Of her " Kill Claudio " scene, " never was effect greater. The audience, for a few moments were stunned." Mr. Stanley, as Benedick, " was perfectly at home. . . . At times he was great, and will, no doubt, supersede many of his predecessors in this line of business." I wonder if Simpson as actor liked the insinuation of this remark.

Miss Kelly, however, did not entirely absorb public attention; some must have gone to a performance of Evadne, on September 23rd, when Mrs. Barnes, as the heroine, had the support of Clarke as Ludovico and Lee as Colonna. On the same evening The Cataract of the Ganges was repeated, with Placide in Hilson's old part of Jack Robinson. Surely such a bill distracted, if only for a night, from the victorious Kelly.

The last-named devouring element, however, re-appeared on the 24th, as Helen Worrett and Lady Freelove. On the 29th, she took her place in operetta, enacting Floretta in The Cabinet, to the Leonora of Mrs. De Luce, and the Orlando of Richings. On the 30th, she must have been a dashing, a splendid Letitia Hardy. Listen to the Mirror of October 9th:

> Miss Kelly personated Letitia Hardy to admiration—her song in the masquerade, in the fourth act, met with three distinct rounds of approbation, and she was obliged to repeat it. Mr. Stanley's Doricourt was not equal to Barrett's—there was in most of the scenes an evident want of spirit. Hardy, by Mr. Barnes, though respectable, would suffer essentially when compared with that of Kilner. Mr. Placide, as Flutter, was very good. Clarke was the best Sir George Touchwood we have ever seen, and Lee's Saville very respectable. The detestable character of Courtall was well conceived, and extremely well executed by Mr. Woodhull. Mrs. Clarke, as the Widow Racket, and Mrs. Bancker, as Lady

> Touchwood, did ample justice to their respective characters. . . . In the Cataract there was a change of characters, owing to the absence of Simpson—indeed we were glad of it; for his Mokarra is the most wretched performance we have ever witnessed. Woodhull, though he took the part at a very short notice, played it in a very respectable manner. . . . Mr. Lee, as Iran, was exactly in the line in which, we think, he will appear to advantage.

I am delighted to get these frank expressions of opinion regarding actors of the palmy days, who have always been represented to us as having been perfect beyond the dreams of our time.

Cooper

I fear I cannot let Miss Kelly occupy us solely from this time forward. I cannot, for instance, overlook the return of Cooper on October 1st, in Macbeth, when Mrs. Barnes played Lady Macbeth, and Lee Macduff. The afterpiece, Lock and Key, introduced the droll Barnes as Old Brummagem, and Hilson as Ralph. There's an evening to ponder on! The next night saw Cooper as Virginius, with Mrs. Barnes as Virginia, and Lee as Icilius. The critic of the Mirror (October 16th) seems to be cooling off toward Cooper, but Mrs. Barnes, as Virginia, "was great — beyond praise. All the bashfulness of love — the beautiful simplicity of the fond maid — the stunning horror of the forum scene — and the agony of despair, were portrayed with inimitable grace and power."

Another novelty came at the Park on October 2nd, with a farcetta — Cherry Bounce — which introduced Barnes as Gregory, Kent as Oldrents, and Mrs. Wheatley as Mrs. Homespun. The vivacious Miss Kelly again dashed in as Beatrice (October 4th), this time to the Benedick of Cooper. And after this supreme comedy test, she finished the evening as Rosina! The Park was now rich in talent, with a very superior company, and with the immediate presence of three such stars as Cooper, Mrs. Barnes and Miss Kelly. Shall we look at a few familiar bills? On October 5th, Cooper, Clarke, Miss Johnson and Mrs. Barnes played in Damon and Pythias; on the 6th, Miss Kelly sang Lilla, in The Siege of Belgrade, I fear to the Seraskier of Richings — a woeful fall from the grace of Philipps and Pearman! On October 8th, The Gamester must have been excellently performed, with Cooper and Mrs. Barnes, Lee (Lewson) and Clarke (Stukely). Bertram, on the 12th, enlisted Cooper and Mrs. Barnes in tragic woe. Against this force, the Chatham was offering Pelby and Mrs. Entwistle! But the Chatham, in those days, had lost much of its summer bloom.

Lunn's delightful farce, Family Jars, first made merry the Park, on the evening of October 14th, with Kent as Old Porcelain, Barnes as Delph, Richings as Benedick Porcelain, Placide as Diggory Delph, Mrs. De Luce as Emily, and Mrs. Wheatley as Liddy Lorrigan — a part played frequently, almost half a century later, by the vivacious Lotta. Family Jars endured for decades.

Miss Kelly, " having recovered from her late indisposition," acted Violante and Rosina, on the 15th; on the 18th, Mrs. Barnes, for her benefit and last appearance for the present, played (for the first time) Imogen, to the Posthumus of Lee, and the Cloten of Placide, the Cymbeline of Woodhull, the Iachimo of Clarke. On the 19th, Miss Kelly's Miss Hardcastle was supported by Stanley's Marlow, and Hilson's Tony. She was Marian in Turn Out, on October 20th, and Beatrice again on the 21st. For her benefit, on October 22nd, she enacted Mrs. Oakly (The Jealous Wife) and Maria (Of Age To-Morrow). This was the last of the popular lady for a while; Boston awaited her. The Mirror of October 30th describes the benefit:

> The house was thronged this evening with as fashionable and crowded an audience as any previous evening during this season. The great powers of Miss Kelly are gradually breaking upon the public, and she has now established a reputation which must always draw multitudes to admire her. She is undoubtedly an actress of uncommon spirit and grace. She dashes through her parts with perfect confidence and ease, continually astonishing by new displays of her fascinating talents. Her songs were new to the public, and certainly delighted them. Her voice is full of melody, and she has it under perfect control. . . . She must prove a distinguished favourite wherever she goes.

We are always glad to welcome John Howard Payne, if only for the sake of Home, Sweet Home; much more, when his collaborator was Washington Irving, as was the case in the play brought out at the Park on October 25th. Charles II is an amusing comedy, taken from the French of Duval, and involving a trick played upon the Merry Monarch by the dissolute Rochester. The great character is that of Captain Copp, full of maincastle oaths, always starting a coarse song, always interrupted (a comic device suggested by Irving), and with enough affection for his Mary to go comfortably around a whole family of nieces and nephews. This part was played by Hilson, who made in it one of the hits of his career. Simpson played Charles, Stanley Rochester, Placide Edward, the amorous page, Miss Johnson Mary, and Mrs. Clarke the vivacious Lady Clara. The piece had a prosperous career.

Almost immediately (October 29th), the management was ready with another novelty — an adaptation of Cooper's novel, The Pilot:

The Pilot	Mr. Clarke	Captain Munson	Mr. Reed
Colonel Howard	Mr. Foot	Edward Griffith	Mr. Simpson
Borroughcliffe	Mr. Woodhull	Barnstable	Mr. Hilson

Captain Manson	Mr. Simpson	Cecilia Howard	Mrs. Sharpe
Boltrope	Mr. Foot	Alice Dunscombe	Mrs. Clarke
Thomas Coffin	Mr. Kent	Katherine Plowden	Miss Johnson

The Mirror of November 6th gives us a picture of the show:

> The first scene, representing the sea-shore, and the American vessels, the Ariel and the Frigate in the distance, painted by Mr. Roberts, had a grand and imposing effect. The gun-deck of the frigate, and Captain Manson's cabin, together with the wreck of the Ariel, painted by Mr. Evers, were the productions of genius; but the last scene, painted by Mr. Coyle was decidedly the best. The stage represented the deck of the American frigate getting under way, and the English frigate and head-lands were seen in the distance—they receded as the vessel proceeded, and a heavy fog was seen to arise—the English frigate came along side, and the bowsprit was lashed to the American, when the engagement commenced between the vessels. Captain Manson was shot at the gangway, and the American sailors boarded the English ship—her bowsprit gave way, she fell astern, and the piece concluded with the victory of the Pilot.
>
> We have never seen anything better managed.

The play was given on November 3rd for the benefit of the author. It had not at the Park the success of another version produced in 1827 at the Chatham.

Though it was no novelty, the performance, on November 8th, of The Merry Wives of Windsor, must be noted, if only for the protest of the Mirror of the 13th: "The manager ought to be ashamed of himself, after the many public objections that have been made to such compositions, to permit them to be brought forward. . . . Where is the being, possessed of the least refinement, who can sit patiently, and hear expressions from the stage that would disgrace a brothel? . . . Perhaps there is no man living who could perform . . . Falstaff [sic] better than Mr. Hilson; but this gentleman's fine talents are entirely lost when employed for so vile a purpose."

MAJOR STEVENS: MISS KELLY: WATKINS BURROUGHS

Perhaps I can relieve the tension by returning to the stars, per aspera ad astra. The first star is almost too small to be seen — Major Stevens, 37 inches high, who enacted Tom Thumb, on November 12th, repeating it a few times, let us hope to the delectation of his audiences.

The next was the thrice-welcome Miss Kelly, fresh from triumphs in Boston. New York did not again willingly let this great favourite depart; veritably the season of 1824–25 was the Kelly season, as that of 1822–23 was the Mathews season. Miss Kelly's first night (November 15th) was devoted to The Cabinet; her second to The Jealous Wife (November 17th)

Meantime, glittered a third star — Watkins Burroughs, of the Surrey Theatre, London — who made his début on November 18th, as Romeo to the Juliet of Mrs. Barnes, "first night of her re-engagement." Wemyss (Life of an Actor and Manager) states that Burroughs " was of a *minor* order of stars, who afterwards found their way by dozens into the United States, possessing no talent above mediocrity, and frequently placed in comparison with the stock actors by whom they were surrounded, to a disadvantage. . . . Mr. Burroughs was a good melodramatic hero. . . . He belonged exclusively to a minor theatre, out of which sphere he was lost. . . . As a star, his pretensions were generally annihilated by a first engagement, seldom being able, on a second visit to any city, to muster an audience . . . except on the occasion of his benefit."

The Park, again possessed of the services of Miss Kelly and Mrs. Barnes, as well as those of Burroughs, stopped novelty for a while, and put on standard plays well cast. Miss Kelly's Letitia Hardy (November 19th) was followed (November 20th) by Burroughs's Norval and Mrs. Barnes's Lady Randolph. On the 22nd, Farquhar's interesting The Inconstant brought forward Miss Kelly as Bisarre, Miss Johnson as Oriana, Barnes as Old Mirabel, Burroughs as Young Mirabel, Hilson as Duretete and Woodhull as Dugard. The Mirror of November 27th liked the offering, and especially praises Burroughs as " an agreeable, graceful actor, pleasing in person and manners, and with a good idea of his profession . . . we should suppose him to be the gentleman and scholar. His readings are fine."

On the same evening with The Inconstant was presented Mrs. Barnes as Edmund, the Blind Boy; Mr. Jervis, " from the Edinburgh Theatre " made his first appearance in America as Kalig. Jervis will peep timidly from behind various curtains, before we finish with him. He was a singer and pantomimist.

Sweethearts and Wives; The Floating Beacon

The Park was fortunate in its new plays in 1824–25. Three successes we have recorded — The Cataract of the Ganges, Family Jars, and Charles II; two more came in close order. On November 23rd was produced Kenney's very amusing comedy of Sweethearts and Wives, which the reader may tire of, long before the public buried it in oblivion. Billy Lackaday, the poetic, soul-aspiring man of all work at the hotel, who turns out to be a long-lost son and heir, as he had romantically hoped, but only, alas! of a poor apology for a man, became a great favourite with comedians, especially Barnes, though Hilson played it in the first cast:

Admiral Franklin	Mr. Foot	Curtis	Mr. Reed
Charles	Mr. Simpson	Eugenia	Miss Kelly
Sandford	Mr. Lee	Laura	Miss Johnson
Billy Lackaday	Mr. Hilson	Mrs. Bell	Mrs. Wheatley

This play was a huge success; so also, in time at least, was The Floating Beacon, or, the Norwegian Wreckers, Ball's gory melodrama, first played at the Surrey Theatre. At the Park on November 25th Clarke enacted the villainous Angerstoff, Hilson Jack Junk, Lee the endangered Frederick, Mrs. Clarke the persecuted and imprisoned Mariette, and Mrs. Bancker Christine.

A new version of Kenilworth followed on November 27th — the third big offering in three days. The cast was:

Leicester	Mr. Burroughs	Giles Gosling	Mr. Foot
Surrey	Mr. Woodhull	Lambourne	Mr. Clarke
Tressilian	Mr. Lee	Goldthread	Mr. Richings
Antony Foster	Mr. Jervis	Amy Robsart	Mrs. Barnes
Varney	Mr. Stanley	Elizabeth	Miss Johnson

Though announced as given for the first time in America, this play may have been one of the two versions already acted at the Park; another was given during 1824–25 at the Chatham. Evidently Kenilworth, like Rob Roy, was dramatised extensively.

Enough of novelty for the present! Miss Kelly for the first time here acted Albina Mandeville, on November 30th; Mrs. Barnes repeated Isabella, on December 2nd. Both bills ended with the never-failing The Cataract of the Ganges, which I suspect flowed like good money into the treasury. It reached its forty-second performance, and last for the present, on December 6th, a marvellous record. Miss Kelly essayed (December 4th) Lady Emily in Smiles and Tears, with Mrs. Barnes as Cecil, and Miss Johnson as Mrs. Belmore. Kenilworth again reared its towers on the 7th, for the last night of Burroughs. The benefit of this gentleman (December 8th) brought two more novelties, The Devoted Son, or, the Nuptial Eve, and Sponge out of Town, or, No Dinner Yet. I wonder if Mr. Burroughs brought the first with him from the melodramatic Surrey? Genest does not mention it, nor can I trace it to its source. Together, these novelties brought the sum of new productions since August 30th, up to the imposing figure of eleven!

In The Devoted Son Burroughs appeared as Julio, Clarke as Stephano, Jervis as Uberti, and Mrs. Barnes as Maria; in Sponge Out of Town, Burroughs, of course, was Sponge. The Park was giving, in those evenings, occasional performances of an interlude, The Grand Canal, or The Meeting of the Waters. During the second act of this, on December 11th, "the boat, American Star, that won the race on Thursday, will be brought on the stage by her gallant crew, and the piece will conclude with the union of the American and British flags" — hurrah!

Cooper returned as Burroughs departed. He opened (December 10th) in Damon, and on successive evenings enacted Virginius and Macbeth, in every case supported by Mrs. Barnes.

Barnes, for his benefit, on December 15th, ended the bill with a new melodrama, The Two Prisoners of Lyons, or, the Duplicate Key, with Clarke as Raymond, Lee as Bertrand, Barnes as Peter, Foot as Dumont, Woodhull as Charles, Mrs. Barnes as Louisa, and Mrs. Bancker as Clementine. This is the original from which the popular Robert Macaire was derived. A more pretentious novelty graced the boards on December 16th, when J. P. Shee's Alasco, " rejected by the London licenser, G. Colman, Esq." had the first of two performances; it was — *absit omen!* — the thirteenth novelty of the Park season:

Baron Hohendahl	Mr. Woodhull	Conrad	Mr. Lee
Count Alasco	Mr. Cooper	Jerome	Mr. Foot
Col. Walsingham	Mr. Clarke	Malinski	Mr. Reed
Rienski	Mr. Richings	Amantha	Mrs. Barnes

Cooper was probably happy to return to more familiar paths. On December 17th his Penruddock (which he had not recently played) was matched with the Emily Tempest of Lydia Kelly, the Sir David Daw of Hilson, the Tempest of Barnes, the Woodville of Lee, the Weazle of Watkinson; he and Miss Kelly appeared in The Honeymoon on December 20th. On the 22nd, they joined as Jaffier and Belvidera (Miss Kelly!), with Clarke as Pierre. On the same evening the vivacious Lydia enacted Nell, to Hilson's Jobson, in The Devil to Pay. This was Miss Kelly's benefit night. A " young lady " on the 23rd made her début as Mary Thornberry. On December 31st, Miss Kelly played Letitia Hardy, and Mrs. Simpson, in Simpson and Co. The fact that Foot was down for Simpson and Lee for Bromley leads me to infer that the characters were again named according to the intention of the author; Simpson, being out of the cast, was no longer tempted to call Bromley Simpson, and *vice versa,* in order that his own name of Simpson might stand opposite the name of Simpson in the *dramatis personæ* — a silly idea of the previous season.

Two interesting casts at the very end of 1824 were that of Intrigue on December 24th, with Stanley as Rambleton, Lee as Varnish, Placide as Tom, and Mrs. Bancker as Ellen; and that of Henry IV on December 28th, with Foot as the King, Simpson as the Prince, Clarke as Hotspur, Hilson as Falstaff, and Mrs. Clarke as Lady Percy. The afterpiece on December 28th was Swedish Patriotism, or, the Signal Fire, then revived with some success, with Lee as Walstein, Clarke as Albert, Placide as Walter, and Mrs. Bancker as Ulrica. The Forty Thieves was staged as a Christmas spectacle.

Frankenstein; Cherry and Fair Star, Etc.

A season so rich in novelty of superior quality signalised the first of January with a trying gift — a melodrama founded on Mrs. Shelley's gruesome story of Frankenstein. In this Simpson played Frankenstein, Jervis the Dæmon, Lee Cherval, Placide Fritz, Kent Hammerpan, Foot De Lacy, Mrs. Clarke Elizabeth, and Mrs. De Luce Sofia. It was given five times within a week; the seventh performance occurred on January 15th. Assuredly they supped full of horrors in 1825.

An interesting change of bill was that of January 5th, when Miss Kelly sang and played Susanna, in The Marriage of Figaro. I hate to think of the "singing" of some of her associates. On January 10th, the management found another gold-mine in a spectacular novelty, successful as The Cataract of the Ganges, whose run of forty-two nights illuminated the first months of the season. The second godsend was Cherry and Fair Star, or, the Children of Cyprus, "a grand Asiatic Melodramatic Romance," whose splendid allurements will shine along our way till the end of the season. On its opening night — January 10th — it was preceded by a new petit comedy, The Secret, with, as advertised in the American, Lee as Dupuis, Woodhull as Valère, Placide as Thomas, and Miss Kelly as Cecile. Placide was advancing by strides. Miss Kelly's vogue made even a petit comedy loom large, but of course The Secret — despite its long life, later, in the repertoire of George Holland — now paled before the splendours of Cherry and Fair Star, whose cast follows:

Hassanbad	Mr. Foot	Captain	Mr. Richings
Sanguinbeck	Mr. Simpson	Cherry	Miss Kelly
Topac	Mr. Jervis	Fair Star	Miss Johnson
Giaffir	Mr. Woodhull	Aviaryana	Mrs. De Luce
Sigismond	Mr. Wheatley	Papilla	Mrs. Bancker

We are blest in the Mirror. On January 15th it sets this glittering spectacle before us:

> The first scene represented the avis grove, or fairy abode, consisting of a forest, and a water-fall in motion, (which, by-the-by, through the carelessness of some persons behind the scene caught fire, and burnt up. . . . The audience were not at all disconcerted, but sat, with all the composure imaginable, to see a river on fire!). . . . Birds of various plumage were discovered in every part of the scene, and as the queen of the fairies descended in her ambient car, the most delightful music broke upon the ear—it was the warbling of the feathered songsters. The whole of this scene was painted by Messrs. Reinagle and Coyle, and does as much honour to their inimitable pencils as the tragedy of Hamlet does to the muse of the Bard of Avon. The third scene was likewise beautiful: it represented the villa and grounds of Hassanbad. An aloe bloomed, and unfolded its broad leaves to the sun, from behind which the fairy Papillo arose. Messrs. Coyle and Robins are entitled to all the praise this scene produced, which was very imposing. The fifth scene was an enchanted wood and fairy vision. The delusion wrought upon the minds of the spectators by Miss Kelly's being in two places at once upon the stage, seemed to partake more of magic than anything that we have witnessed. The eighth scene was the port of Cyprus; the stage appeared entirely

> covered with water; a number of galleys were riding in the harbour; the water rose, and a splendid Grecian galley arrived, on board of which was Cherry, Fair Star, Hassanbad, Sanguinbeck, and Topack: the galley sailed down the stage, and went off amidst the acclamations of the spectators on the ramparts. This scene was decidedly the most effective in the piece; we are proud to say it was painted by Mr. Reinagle. The bower of illusion, ramparts and view of Cyprus, Etruscan villa and grounds, the valley on the skirts of Cyprus, were all fine specimens of the genius of the painters. The fairy butterfly on which Cherry was borne off the stage, was very pretty. The scene of the burning forest, the fountain of real water playing, the unexpected entrance of the dragon, spitting fire, and the combat between the fire-king and Cherry, drew down loud peals of applause from the delighted audience. The frozen mountain of Caucasus, which changes to the temple of icicles, and then to the palace of Cyprus, wrapt the mind in astonishment and admiration. . . . When the curtain fell, the manager appeared, and announced its repetition amid the most enthusiastic bustle and applause.

The reader will observe that the surprises of The Black Crook of forty years later are anticipated in the glitter and trickery of this spectacle; except for plot, the Ziegfeld Follies of a century after are also suggested. I wonder how the stage machinery of 1825 met all the demands of the pantomimic Cherry and Fair Star? At all events the audiences were enraptured for many nights to come; on February 18th occurred what was announced as the nineteenth and last performance. But the popular piece was revived on March 23rd, and repeated nine times thereafter, up to April 26th. Even that was not the end. It was often given in May and June. Mrs. Barnes played Cherry for her benefit, on May 11th.

During these later days the spectacle met rivalry in the successful show of the earlier season; The Cataract of the Ganges was revived on May 2nd, and repeated many times before the close of the theatrical year. Placide still continued to play Hilson's original part of Jack Robinson.

We see that the continued run of Cherry and Fair Star meant the retention of Miss Kelly in the regular forces; as a matter of fact she remained during the greater part of the year. The popular lady made possible also occasional performances of Sweethearts and Wives, a permanent addition to the repertoire. She was also seen as Beatrice, Lady Bell (Know Your Own Mind), Letitia Hardy, etc. The Mirror of January 29th has a pretty eulogy of the enchanting Kelly:

> We have never before seen any one at all like her—and if she leaves us, we may never see any one like her again. There is a fascinating intelligence in her manner—a peculiar music in every tone of her voice. . . . Without any visible effort, she exactly touches the chord of our feelings. . . . But . . . her success is the result of artful genius. . . . She seems

> as some enchantress, just from the land of genius, and bearing around her all her treasures of music, and dignity, and high passion, and playful grace. With a face singularly expressive, and a form, every motion of which is peculiar and beautiful, she possesses all the imagination to conceive, and the power to execute. Her songs astonish while they delight . . . the amateur and the master can scarcely follow her voice in the rapid and powerful changes of its tones. In her speech we discover every word clearly and distinctly pronounced, and emphasized with so much judgment that she seems to have a tone of voice for every emotion, which we could almost understand if expressed in a foreign language.

About this time — on January 27th — was played Planché's version of Rowley's old comedy, A Woman never Vext, with this cast (as I learn from the American of March 3rd):

Foster	Mr. Clarke	Clown	Mr. Placide
Stephen Foster	Mr. Lee	Henry VI	Mr. Richings
Robert Foster	Mr. Woodhull	Walter Brown	Mr. Foot
Innocent Lambkin	Mr. Watkinson	Agnes	Miss Johnson

The piece was repeated on January 31st, February 12th, and March 3rd.

But an aspirant of the earlier weeks returned on January 29th, in the person of Watkins Burroughs, who enacted Octavian and also Sponge out of Town. The success of Cherry and Fair Star did not dampen the ardour of the managers. On February 1st, they brought out The Innkeeper of Abbeville, which, we shall see, had graced the boards at Chatham Garden, on January 17th. At the Park, the cast included Clarke as Clauson, Burroughs as Ozzrand, Jervis as Dyrkile, Placide as Zyrtillo, Miss Johnson as Louise. On the same evening Burroughs and Miss Kelly played Mirabel and Bisarre in The Inconstant; Wemyss states, we remember, that Mirabel was the most popular character of Burroughs. Another new part of Miss Kelly's was Lady Restless, in All in the Wrong (February 2nd). Burroughs's presence allowed repetitions (February 5th) of the two novelties of his former benefit night — The Devoted Son, and Sponge out of Town. The cast of the second piece was now advertised in the American; Burroughs was Sponge, Watkinson Doric, and Placide Speedwell. February 7th brought back an old comedy even then gradually sinking into a long sleep. The Beaux' Stratagem introduced Burroughs as Archer, Hilson as Scrub, Miss Kelly as Mrs. Sullen, and Miss Johnson as Cherry — an interesting quartette.

DER FREISCHÜTZ

Nothing further detains us until March 2nd, when the Park managers had another great success — Weber's opera of Der Freischütz, still popular, a hundred years later. The Chatham Garden Theatre was now closed, and the Park could revel in the sense of monopoly entailed by that fact. With the Weber opera, and the two great spectacles, The Cataract of the Ganges and Cherry and Fair Star, the older house would seem to be equipped against any blows of fate. The new opera was brought out with fine scenery and with a cast including Lee as Ottakar, Keene (recently engaged) as Wilhelm, Clarke as Caspar, Woodhull as Conrad, Hilson as Killian, Placide as Christopher, Richings as Hans, Reed as the Wild Huntsman, Miss Kelly as Bertha, and Mrs. De Luce as Linda. I shudder to think of the manner in which Weber's lovely airs must have been treated by some of these people; yet, after all, some actors *could* sing in those days. Der Freischütz was repeated many times during this season; within two or three years it was no doubt admirably sung by a group of great vocalists then engaged at the Park, a group including at various times Pearman, Horn, Mrs. Knight, Mrs. Austin, Mme. Feron, and Miss George. My pen admires, as it writes these precious names.

We may speed to the journey's end, picking flowers, however, by the way. Miss Parr, more or less of a nonentity "from the Birmingham and Manchester Theatres," came out on March 17th as Sophia, in The Road to Ruin and as Myrtillo, in The Broken Sword. On the 22nd she played Marianne in The Dramatist, and Moggy McGilpin, in The Highland Reel. Our pages need not groan further beneath the record of her achievements; next year we shall meet her as Mrs. Smith. The little comedy of The Young Widow was first played at the Park, on March 18th, with Simpson as Mandeville, Hilson as Splash, and Miss Kelly as Aurelia.

More interesting things crowd in. I love to think of As You Like It on March 29th and April 7th, with Lee as Orlando, Clarke as Jaques, Hilson as Touchstone, Placide as Le Beau, Keene as Amiens, and Lydia Kelly as Rosalind, even though the last-named did blot the air with the Cuckoo song. I rather rejoice, also, in Much Ado about Nothing, a day later, with Stanley and Miss Kelly as Benedick and Beatrice.

But Cooper and Mr. and Mrs. Barnes returned. Alasco, therefore, had two more performances(perhaps the last in New York); in the first (April 15th), Miss Johnson played Amantha, in the second (April 21st) Mrs. Barnes, just back from Boston. Cooper enacted Virginius, Bertram and Damon, of course, and on April 23rd, first impersonated Caius Gracchus in Knowles's play, which Mrs. Walstein had produced for her benefit at Chatham Garden, on February 16th, her inconsiderable husband enacting the hero. Well, without having much knowledge of either cast, I hazard the guess that Cooper's performance was the better. At the Park the support was — on the male side — largely by the useful new members of the last year or two; Clarke played Titus, Stanley Vittius, Lee Licinius, Placide Marcus, Mrs. Barnes Cornelia, and Miss Johnson Licinia. This strikes me as a dignified group. Those fond of comedy would, perhaps, have taken more pleasure from Cooper's benefit bill (April 24th), when he enacted

Charles Surface and Petruchio, to the Lady Teazle and Catharine of the enchanting Kelly.

Another novelty decked the boards on April 27th — Soane's play of Self-Sacrifice, or, the Maid of the Cottage. Of course the title connotes the melodramatic content. The cast (from the American):

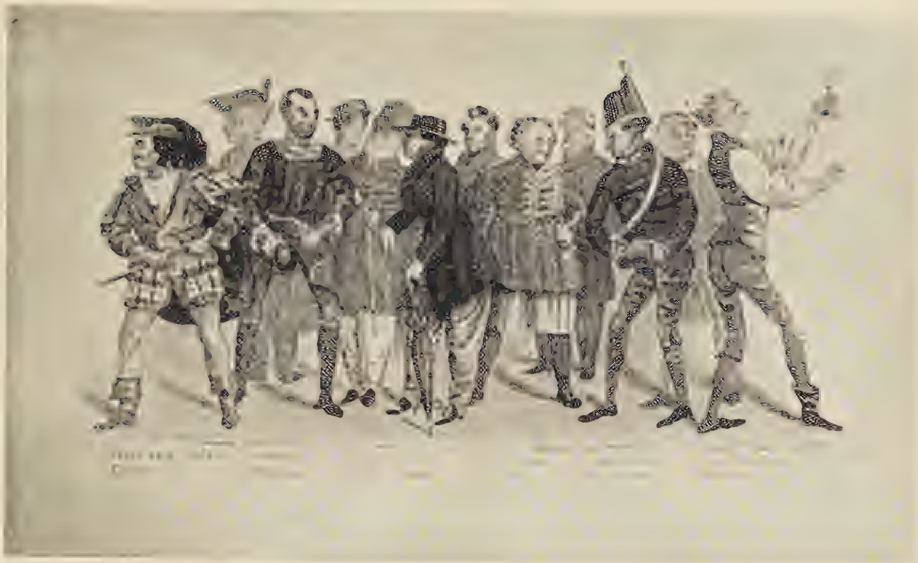
Count Valmore	Mr. Richings	Jean Jaquez	Mr. Hilson
Marquis Leone	Mr. Woodhull	Crank Coffin	Mr. Watkinson
Schwitzer	Mr. Clarke	Lizette	Mrs. De Luce
Schultz	Mr. Jervis	Ida	Miss Johnson

The piece must have failed; I cannot find repetitions during a season that bristles with performances of Der Freischütz, Cherry and Fair Star, and The Cataract of the Ganges.

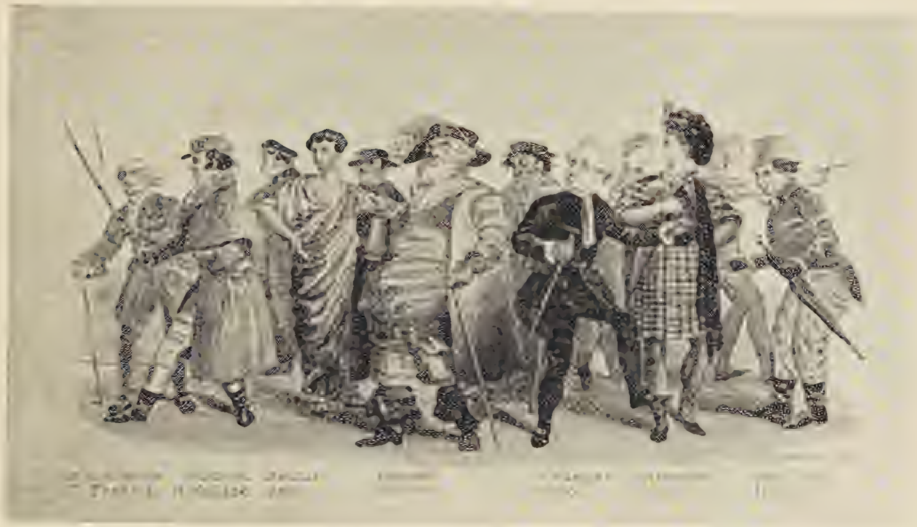
Hardly anything important marked the closing weeks of 1824-25. The Chatham Garden venture recommenced on May 9th, under the stage-management of Watkins Burroughs, and, with a company containing many of the favourites of the preceding season. Burroughs ran the venture into melodramatic waters; why not, since the Surrey had been his home? This rivalry probably sickened Price and Simpson, who doubtless recalled the grace of an opposition-less day that was dead. Their own season had but two months to run. They re-engaged Cooper and Mrs. Barnes (May 9th) for a few nights; the only noteworthy feature was Mrs. Barnes's appearance as Thérèse on the opening night. Just before (May 6th), for Hilson's benefit, Twelfth Night introduced Woodhull as Orsino, Clarke as Malvolio, Barnes as Sir Andrew, Hilson as Sir Toby, Lee as Sebastian, Miss Kelly as Viola, and Miss Johnson as Olivia; that reads like a good cast, and must have seemed so in the performance, since the comedy was repeated on the 10th. Interesting combinations in standard plays could be offered, when Cooper, Miss Kelly and Mrs. Barnes were present; laugh-provoking farces, as well, with Barnes, Hilson, Placide and Watkinson; but I must hurry on. Mrs. Barnes, for her benefit, on May 11th, played Euphrasia in The Grecian Daughter, Lady Contest, and (first time) Cherry in the all-popular spectacle! She appeared on the 12th as Estifania to Cooper's Leon; and on the 13th, when Cooper and Miss Kelly carried on in The Honeymoon, she ended the evening as The Blind Boy.

BARRETT

The last engagement of importance was that of George Barrett, who should have been a member of the regular company; perhaps he was kept out by Simpson's evident delusion that he himself was the Tangent and Gossamer of the age. Barrett began as the last-named character on May 30th; before he left, he had acted Tangent, Sir Charles Rackett and Jeremy Diddler, Belcour, Aranza, and Goldfinch. The cast of The Road to Ruin



THEATRICAL PORTRAITS BY D. C. JOHNSTON



THEATRICAL PORTRAITS BY D. C. JOHNSTON

(June 7th) included, in addition to Barrett's Goldfinch, Mrs. Wheatley as the Widow Warren, Miss Johnson as Sophia, Barnes as Silky, and Foot and Simpson as the two Dorntons. For his benefit on June 8th, Barrett played Don Felix, Sponge (Where Shall I Dine? or, Sponge in Town) and Bromley, in Simpson and Co. Miss Kelly assisted as Violante and Mrs. Simpson.

The Theatre had at last bowed to the inevitable; the ostrich raised its head from the sand, and, seeing the number of houses offering entertainment at this time, the old establishment began, on May 20th, to advertise as the "Park Theatre." This must have been a blow to the aristocracy in Park Row; it indicated the rising tide of democracy that was soon almost to engulf Price and Simpson.

But the final novelties? On June 1st, Barnes, for his benefit, brought out Bickerstaffe's comedy, The Hypocrite:

Sir John Lambert	Mr. Woodhull	Mawworm	Mr. Barnes
Colonel Lambert	Mr. Stanley	Young Lady Lambert	Miss Johnson
Cantwell	Mr. Foot	Old Lady Lambert	Mrs. Wheatley
Darnley	Mr. Clarke	Charlotte	Mrs. Barnes
Seyward	Mr. Lee		

The piece was repeated at least three times.

The last novelty was Phelles, King of Tyre, or, the Downfall of Tyranny, "written by a Gentleman of this City," and produced June 13th, 21st, and 28th (the last for the author). All I know of this I glean from my useful Mirror of June 25th; it gives the name of the author as Potter, and obliges with a summary of the plot, which I omit. The cast included Clarke as Phelles, Lee as Piram, Foot as Amarbal, Woodhull as Barca, Stanley as Balator, and Miss Johnson as Zelny — quite the best the regular company could provide for Author Potter. Well, we must do our best for the infant phenomenon — the American Drama. So, doubtless, felt Simpson, ten years after the necessary deceit in connection with Barker's Marmion; certainly the American playwright had, for a season or two, been freely represented in the offerings of the Park and Chatham, though the army of "declined" may have grumbled about favouritism, native and foreign.

Blake's subsequent fame makes necessary the statement that, on July 1st, he made his first Park appearance, for Mrs. De Luce's benefit, in the recital of a Masonic Ode. La Fayette was revived for ticket night on July 2nd, and Bunker Hill, and a new patriotic piece by Woodworth (Bunker Hill Monument) were in the bill for the glorious Fourth. The last performance, on July 5th, was for the benefit of the widow of Robins, who, for many years, had been a scene-painter at the Park. We remember Cowell's disparaging remarks as to his abilities. The Hypocrite, Sponge out of Town (with Burroughs), and The Sleeping Draught (with Hilson) comprised the bill.

The season had had for Price and Simpson but little more than two months of unopposed activity — from the closing of Chatham Garden on February 28th, to its re-opening on May 9th. It had nevertheless, been one of the most interesting in Park annals, this of the triumphant progress of Lydia Kelly. And many of the novelties were to endure for years. The Cataract of the Ganges, Family Jars, Charles II, Sweethearts and Wives, The Floating Beacon, Cherry and Fair Star, Der Freischütz: when had the theatre had seven successes of equal magnitude? The managers had produced twenty-one new pieces; exactly a third of the offering, therefore, had made a place in the regular repertoire. Let us hope that it was only during the bad nights of mid-winter that the condition prevailed which is so succinctly worded in the Mirror of February 12th. Of the Park it says, "we really believe the spirit of the actors is damped, by the 'beggarly account of empty boxes,' which the house nightly exhibits." I should like to think that Cherry and Fair Star, Der Freischütz, etc. altered all that. At any rate, from May 9th the management again had to meet the powerful rivalry of Chatham Garden.

At the close of the theatrical season the Park was utilised, beginning on July 28th, for the exhibition of four pieces of Gobelin tapestry, "in perfect preservation," and "manufactured for the royal family of France, prior to the Revolution." For several days these "pictures" were shown from ten to five o'clock.

The Theatre in Chatham Garden, 1824-1825

I fear that the theatre in Chatham Garden never quite recaptured the fine careless rapture of the summer of 1824. The very first big spectacular production of this house was made on October 4th, when Pizarro was brought out with an entirely new stage equipment. Roos, in his very rare outline sketches of actors in character, selected as subject three of the players in this cast; they are reproduced in our present history. The Mirror of October 9th places the production before us:

> The scenery, by Reinagle, was appropriate and splendid — particularly that of the "Temple of the Sun." The dresses, designed and executed by Allen, were, perhaps, as classical as have ever graced the boards of an American or other theatre. Taken altogether, no play has ever been got up with more classical propriety, or a more rigid adherence to the customs, manners, and habits of a people intended to be depicted. . . . Wallack . . . pushed his best exertions in Rolla; and we feel a pleasure in saying that since the days of his inimitable brother, we have seen nothing to equal it. . . . Mrs. Entwistle has played Elvira much better than this evening. . . . Blake is an actor of more than ordinary promise . . . made Alonzo, as he should be, a prominent character. Mrs. Hughes, a

> very excellent actress, played Cora indifferently. We dislike that inequality of cadence, which is the great defect of Mr. Simpson, of the Park; divested of this, Mrs. H. would have made Cora peculiarly interesting. Some of the scenes in which she was engaged were conducted with much judgment, and a considerable degree of feeling was manifested. Mr. Hughes, who is always respectable, gained no new laurels in Pizarro. The part seems to have died with Pritchard.

This was a very successful revival; it lasted several months, with changes in the cast, particularly in the part of Rolla. The run was of course interrupted, in a day of frequently changing bills, but it endured for many performances. Other parts were cast thus: Orozimbo by Roberts, Las Casas by Fisher, and Ataliba by Stevenson. The first change of cast came soon; on October 11th, William Pelby, of the Boston Theatre, and remembered for an appearance at the Park a season or two before, came out as Rolla *vice* Wallack, side-tracked for the nonce. Pelby was playing a brief engagement, and on October 13th appeared with the useful Mrs. Entwistle in Bertram. Barrett also began a new engagement on October 5th as Gossamer; on the 9th, his Corinthian Tom was matched with the Jerry of Blake, and the Bob of Roberts.

Before Pelby could go further, Edward N. Thayer came forward (October 14th) as Young Rapid, in what seems to be an admirable cast of A Cure for the Heart-ache: Roberts as Old Rapid, Hughes as Sir Hubert, Blake as Charles Stanley, Stone as Vortex, Alexander Simpson as Frank Oatland, and Mrs. Waring as Jessy. Thayer, on the same evening, also played Wildlove, in The Lady and the Devil. From this time forward for some years Thayer was a prominent figure on the New York stage. He played Corinthian Tom, on the 16th, Barrett having again departed.

But let us speed Pelby on his way. He repeated Rolla (October 15th), and gave Charles de Moor on the 20th. And now the Mirror states (October 30th) that his Charles de Moor was "a tolerable attempt — in many scenes he was very effective. Had this gentleman a strong, clear voice, he would, undoubtedly become a great actor; but nature has denied him this almost indispensable requisite." In many of the scenes F. Durang as Francis, "acquitted himself respectably — we hope he will improve."

The third performance (October 21st) by Pelby of Rolla, was followed on the 22nd by his benefit as Macbeth. I for one do not regret his departure; on his last night I am more interested in the Witches — Spiller, Roberts, Simpson — than in his Thane. Mrs. Entwistle, of course, was Lady Macbeth.

He was succeeded almost immediately by another Bostonian — F. Brown, then of the Charleston theatre, who went through a range of parts familiar from his former visits at the Park: Richard III (October 25th), Virginius (26th), Rolla, the third within a few days (October 27th), and

Macbeth and Buskin in Killing no Murder (October 28th). Macbeth was repeated on November 5th. Of Richard III the Mirror of October 30th remarks: "There were many beauties, but more faults. . . . Taken altogether, it was an indifferent attempt." To show the inadequacy of the company I quote the Mirror on Virginius, for young Jefferson's benefit, on the 26th. This will force us to change some adjectives bestowed on the season by latter-day historians:

> Never were we more disgusted than on this evening. Mr. F. Brown is no more calculated to perform Virginius than Mr. Simpson is to enact Rolla—it was a complete failure. Mr. Hughes, in dress and figure, answered our ideas of what Appius Claudius should be, but his movements and delivery had such an effect upon our nerves that the lobby was the preferable place while he was on the stage. He really deserved hissing—he was hardly an apology for the tyrant. Caius Claudius, by Mr. Stevenson, disappointed our expectations—his conception of the part was bad. Mr. F. Durang fairly burlesqued the character of Dentatus—he deserves credit, however, for being the worst Sicinius that was ever seen upon our boards. Mr. Blake was only tolerable as Icilius, but it was owing, we imagine, to the insufficient support he received from the rest of this *hopeful* company. Mr. Stone did very well as Numitorius, but his dress was more like a butcher's. . . . Mr. Jefferson [jun.]'s Lucius was the only character that did not require lashing. . . . Some parts of Mrs. Hughes's Virginia were very good, but . . . we did not think it her most successful performance. Mrs. Walstein did herself honour in . . . Servia —it was done almost to perfection.

All this time The Cataract of the Ganges was drawing crowds to the Park. Meanwhile, at the Chatham on November 2nd, for C. Durang's benefit, Noah's She Would Be a Soldier, or, the Plains of Chippewa, was revived with Fisher as the General, Stone as Jasper, Thayer as Pendragon, Spiller as Jerry, A. Simpson as La Role, Hughes as the Indian Chief, Mrs. Waring as Christine, and Mrs. Fisher as Adela — a good cast, one would surmise, if one need not look into the Mirror. On the same evening, Hughes and Mrs. Stevenson appeared in The Falls of Clyde.

Restoration, or, The Diamond Cross; Clason

Barrière, let me repeat, had brought out no important novelty. The nearest approach was Poole's Married and Single, produced on October 18th. This comedy of an old married man — Beau Shatterly — who would pass for a youthful blade — a sort of Sir Harcourt Courtly — gave Roberts a chance to make a hit of huge dimension, sufficient to include him among Roos's outline portraits of celebrities. The cast at the Chatham likewise included Blake as Milford, Hughes as Bickerton, Mrs. Entwistle as Mrs. Bickerton, and Mrs. Walstein as Mrs. Shatterly.

But greater interest for Americans attaches to the next novelty — John A. Stone's Restoration, or, the Diamond Cross — brought out for the benefit of the author on November 4th. The cast included Hughes as Laroque, Thayer as Leon, A. Simpson as Lope, Stone as Diego, Roberts as Garcia, Mrs. Stone (first appearance) as Ipolyta, and Mrs. Hughes as Dorinda. Thanks to the Mirror of October 23rd, I could give the reader a complete synopsis of this play by so important a man as the author of Metamora; my scheme, however, precludes such tactics. I am writing a history of the theatre, not of the drama.

F. Brown gone, who should come but Clason, the débutant of last spring at the Park? Well, let him re-enter (November 10th) as Hamlet, to the Laertes of Thayer and the Horatio of F. Durang. Let him rest, by tragic right, on the 11th, while Mr. Edgar modestly makes his "first appearance on any stage" in the trifling part of Richard III. Then, on the 12th, let him (Clason) play Romeo to the Juliet of Mrs. Hughes. Let him, on the 14th, become the fourth Rolla of the successful scenical Pizarro. Let him don the woes of Beverley on the 17th, and let him play Macbeth on the 19th. Then, in heaven's name, let him depart to the obscurity which is longing to engulf him! Pelby, F. Brown, Edgar, Clason; were there no Conways or Coopers to be had? Well, the Park itself in these very days, was offering no better than W. Burroughs! I feel, with the Mirror, that much glory departed from the Chatham in the early days of autumn. This paper provides notices, none too enthusiastic, of the playing of Thayer, Blake, Fisher, &c. Roberts, however, won plaudits. His Beau Shatterly, in Married and Single, "was really great"; as Bob Logic he was "excellent." On November 6th, "We cannot lay down the pen without paying a tribute to the persevering industry and delightful acting of Mrs. Waring. (She is a valuable member of the company, and a play is always agreeable in which she takes part). Her powers as a singer, appear not to be generally understood; but we have heard tones in her voice as sweet as a nightingale."

The character of Kenrick (The Heir at Law), by James Anderson (November 8th) was declared by the Mirror of November 13th, to be "the best thing of the kind we ever witnessed; he is the best performer in that line of business (Irishmen) in the country." This judgment of Anderson was maintained until Tyrone Power appeared in the next decade. On November 9th, Roberts played Sir Abel Handy, Thayer Bob, Blake Henry, Walstein (first appearance) Farmer Ashfield, Mrs. Waring Miss Blandford.

On November 22nd, however, the procession of new faces was again resumed. "Mr. Twibill," to quote Ireland, "with two interesting children, a son and daughter, made their first appearance in New York, in a musical Olio, with considerable success." There is much praise in the Mirror for the singing of these children; Matilda Twibill will soon appear in regular drama, and become dear to us, later, as the beautiful Mrs. Tom Flynn.

But who are these, now coming to the fore in light comedy on November 24th? No others than our old friend H. A. Williams, and his talented wife. The Mirror greatly admires Williams, in a series of articles that almost reach adulation. On November 27th, it looks back:

> Mr. and Mrs. H. A. Williams, from the southern theatres, likewise have put in their claims to the theatrical public. Mr. W., though not equal to Barrett in Frank Heartall, is an actor of merit. His Baron Willinghurst would not retire, in comparison, from that of Mr. Duff. Mrs. Williams' Widow Cheerly showed her talents to good advantage. We should like to see her in Richard. [?!].

I confess I was mystified by the expressed desire to see Mrs. Williams as Richard, until I discovered she played it for her benefit at the Bowery, in August, 1827. Perhaps its outside fame had reached New York in 1824. The issue of the Mirror for January 15th declares that Williams's Rigolio in The Broken Sword (January 5th) was "grand beyond description . . . we have never seen an actor more completely successful." This, I fear, was exaggerated praise; nevertheless, the same issue goes further in admiration of the actor's performance of Howard, in The Will (January 7th):

> When an actor can summon the tear fresh from the heart . . . and then chase it away by the radiant sunshine of a smile, we think him a master of his profession. . . . And that Mr. Williams can rule our passions with as much ease as the wind controls a feather, all who have had the pleasure of witnessing his performances can attest. Whether he appears before us as the courtly gentleman or the scowling villain; the midnight assassin or the amiable youth, he is equally successful in edifying and entertaining his spectators . . . he is, in our humble opinion, one of the most sterling performers that have ever appeared before our public.

The Sawmill, by Micah Hawkins

Surely this must be exaggerated praise! else why has not the fame of Williams descended to our times? Let us leave the question, and hurry back to the first production of The Sawmill, or a Yankee Trick, Micah Hawkins's operatic piece, "with Orchestra accompaniments by James Hewitt," first brought out at Chatham Garden on November 29th with this cast:

Baron Scharfenduyvel	Mr. Morrison	Jacob	Mr. Roberts
Count Phlegm	Mr. Spiller	Louisa	Mrs. Waring
Bloom	Mr. Blake	Elna	Mrs. Allen
Herman	Mr. Petrie	Norchee	Mrs. Walstein
Stodoff	Mr. A. Simpson		

The Mirror of December 4th takes us to the performance, and retails the story of the baron who pledges his daughter for the building of a sawmill on his estate. The Mirror declares "To Mr. Reinagle all praise is due. The scenery is most beautiful, particularly that of the grand western Canal, and the Baron's house and barn, in the glow of sunset." The music, however, was only "tolerable."

The Sawmill was given four or five times — the last, on February 5th. Williams was now, apparently, the chief attraction of the house; he became the fifth Rolla of the season on December 13th. On December 11th, and a few subsequent nights, appeared the boat, American Star and her crew, seen about the same period at the Park. Another novelty on December 16th — A Race for a Wife — enlisted Roberts as Dornton, Thayer as Captain Gayton, Stevenson as Seymour, Spiller as James, Simpson as Spinks, and Mrs. Fisher as Mary; a failure, I fear. For several nights, now, six young Indians had been dancing a war-dance between play and farce on the Chatham stage; perhaps the dramatic offering, therefore, did not matter greatly. Still another novelty came rapidly — Woman's Will a Riddle — produced on December 17th, with Keene as Cesario, Mrs. Walstein as the Duchess of Mantua, and Mrs. Waring as Clementine. In this protean-farce Keene played three characters, and Mrs. Waring six. Williams, let me repeat, was the mainstay now, with Wallack and Barrett gone; his list ranged from Gossamer to Octavian and Count Osmond.

END OF THE SEASON, CHATHAM GARDEN

The benefits, as usual, presaged the final curtain. For that of Anderson — of growing fame in Irish characters — two new pieces were played (January 18th) for the first time in America — The Innkeeper of Abbeville, and False and True, or, the Irishman in Naples. In the latter, an adaptation of Moultrie's farce played at the Haymarket in 1798, Anderson appeared as Paddy O'Rafferty (in which he made a great hit), Roberts as Count Benino, Durang as Caliari, Thayer as Lealto, Mrs. Fisher as Janitta, and Mrs. Walstein as the Marchesa. Ireland puts down this date as February 19th: I am following the evidence of the advertisement in the American and the Post. The cast of The Innkeeper of Abbeville, on its second hearing (January 31st), was advertised to include Hughes as Clauson, Williams as Dyrkile, A. Simpson as Zyrtillo, and Mrs. Waring as Louise. The Park brought out the same piece on February 1st. The farce of Cherry Bounce, on January 24th, had Roberts as Oldrents, and Simpson as Gregory.

On February 1st, for Mrs. Hughes's benefit, Fazio faced the lamps at the Chatham, with Mr. and Mrs. Hughes as Fazio and Bianca, Blake as Philario, and Roberts as Bartolo. It was given again for the benefit of the little Misses Fisher on February 14th; then Mrs. Fisher was down for

Aldabella. For Barrière's benefit on February 2nd, The Countess of Leicester, "dramatised by a gentleman of this city," introduced Williams as Leicester, Hughes as Foster, Blake as Tressilian, Roberts as Lambourne, Thayer as Varney, Mrs. Entwistle as Elizabeth, and Mrs. Waring as Amy Robsart. It was repeated on February 8th, for Mrs. Waring's benefit. I do not know how many versions of Kenilworth have first and last been tried in New York. Roberts's benefit presented him as Bob Logic, as Richard III (last act), as Bauldy in Patie and Roger, and as Crack!

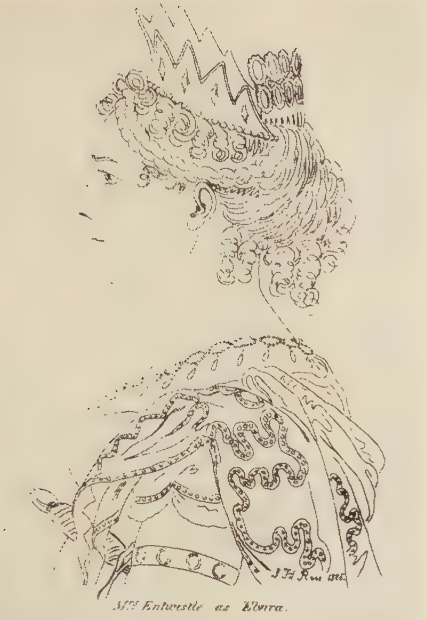
Another novel dramatised was Melmoth, or, the Wanderer, for A. Simpson's benefit on February 4th. Blake was Melmoth, Hughes Walburg, and Mrs. Entwistle Ina. The last performance, for this season, of The Sawmill, occurred on the following night.

Old Hickory

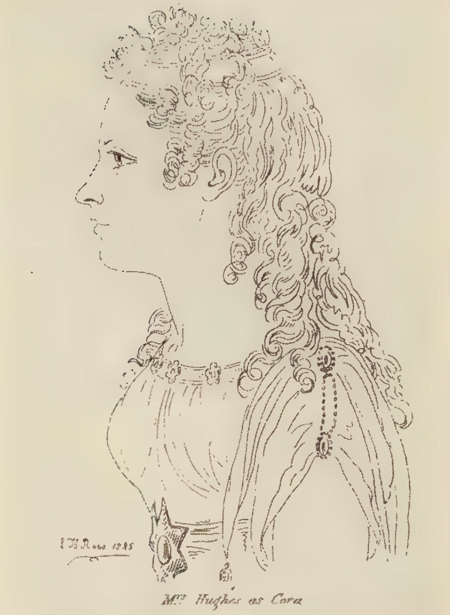
Students of American drama will be interested in the offering of Andrew Jackson Allen for his benefit, February 11th. This was a new national play in three acts, Old Hickory, or, a Day in New Orleans. The cast included Hughes as Old Hickory, Blake as Gen. Packenham, Roberts as Congo, Thayer as Welling, and Mrs. Waring as Margaret. Allen appeared during the evening as Caleb Quotem and Sylvester Daggerwood. Thanks to the Mirror of February 5th, I can give the reader some idea of Old Hickory. It was "by two gentlemen of this city" and was to be played on Friday next (as it actually was); the characters included a little fighting Frenchman, three Kentucky sharpshooters, a negro soldier, who likes the "bobolition of de slabery," officers of the first rank, etc. Of Allen, says the paper

> We have *seen* but little of this gentleman's acting—we have *heard* a great deal—but we know him to be a man of more than ordinary talent. He is now the oldest actor in the United States, and has travelled through the various scenes of manager, king, prince, common, beggar, property-man, painter, prompter, tailor, and almost every other station you can name. He is also a real Knickerbocker, and has been for many years among us. If any man deserves a full house, Mr. Allen is the man.

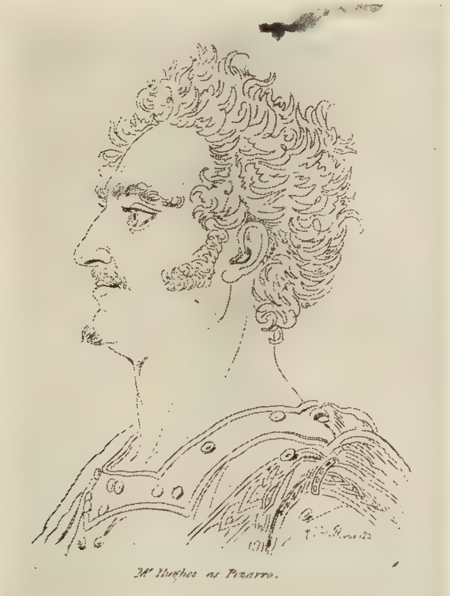
It seemed, at the end, that the company had resolved to make up in novelty for the stock repertoire of the earlier months. On February 15th, for the benefit of the author, The Countess of Leicester was again given, followed by a new farce, Manœuvring, or, How to Get a Dinner, with Roberts as Snook, A. Simpson as Gabble, and Blake as Doublescore. Far more important, however, was the first representation in New York — for Mrs. Walstein's benefit, on February 16th — of Knowles's tragedy Caius Gracchus. In this Walstein (!) played the hero, Blake Licinius, Mrs.



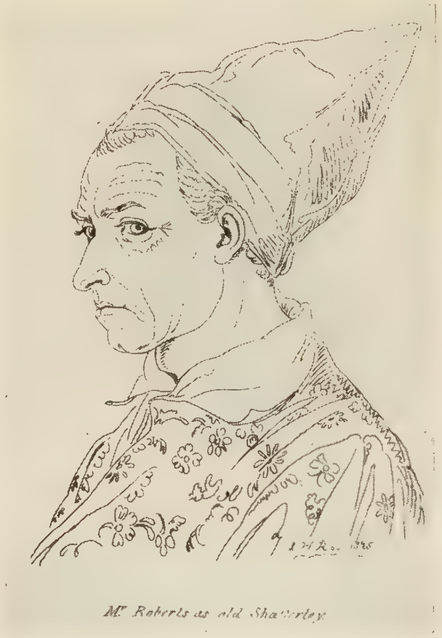
MRS. ENTWISTLE IN PIZARRO



MRS. HUGHES IN PIZARRO


Mr Hughes as Pizarro.

HUGHES AS PIZARRO


J H Rous 1825
Mr Roberts as old Shatterley

JAMES ROBERTS

Walstein Cornelia, and Mrs. Hughes Licinia. These are the only parts advertised in the American; nor does Ireland give more.

More novelty! On February 18th, for Blake's benefit, was staged The Bridal Ring, or, the Chateau of Hainault. From the likeness of name of the hero in both pieces, I suspect this was Reynolds's piece, brought out at Covent Garden, in October, 1810. At Chatham Garden, Williams was Da Vinci, Roberts Hainault, Thayer Geraldi, Simpson Polygraph, Mrs. Entwistle, Marian. Is the reader as tired as I of these new plays that did not succeed? Then let him bathe his soul in the play of Washington's Birthday, 1825 — Noah's really excellent Marion, with Thayer as the hero, Mrs. Walstein as Mrs. Fitzhenry, Mrs. Waring as Emma, and Mrs. Fisher as Catherine. But, even so, on the 24th, he must recognise the first performance — the first I have found here — of Lillo's old tragedy, The Fatal Curiosity, with Robertson and Thayer as Old and Young Wilmot, Mrs. Hughes as Charlotte, and Mrs. Entwistle as Agnes. This literary-dramatic item should be enshrined in university courses. The little Fisher girls played, in the afterpiece, The Children in the Wood. Rodwell's farce, The Young Widow, or, a Lesson for Lovers, followed on February 25th. Blake played Mandeville, Thayer Splash, Mrs. Fisher Lucy, and Mrs. Waring Aurelia. These are the only parts advertised in the American or chronicled in Ireland. For these years it is again becoming very difficult to find complete casts; no newspaper that I can discover advertises more than the leading parts. The performance of the 25th was for the benefit of Hughes, who was too ill to appear. He died shortly after.

The season at the Chatham Garden house closed on February 28th, with a performance of John Bull, and The Young Widow. Yet it opened again for one night — March 1st — for the benefit of Rider and Stevenson, renters, it will be remembered, of the summer privileges of the garden in which the theatre stood. The plays were Speed the Plough and The Broken Sword. Would the reader gain, from the Mirror of February 19th, an idea of the quality of these later performances on Barrière's stage?

> Messrs. Williams, Thayer, Blake, Simpson, Anderson, Roberts, Hughes, and a few others, constitute the principal attraction; and among the ladies, Mesdames Waring, Hughes, Walstein, &c. sustain their characters with deserved applause. But there are not enough of good actors to support the common run of plays, and it is really disagreeable to see incompetent persons usurping parts which they do not understand; mangling decent language; speaking their speeches in wrong places, or not speaking them at all; answering questions they were never asked, and asking questions that are never answered. . . . Mr. Barrere cannot expect to attract attention from Miss Kelly and Mr. Burroughs, when Byers, Wray, and so forth appear as rivals to Cooper and Kean.

Thus ends the first and best term of Barrière's regular theatre in Chatham Garden. On the whole, it is imposing in purpose and accomplishment, though the end fell far below the beginning, artistically. When one thinks of the number of new people introduced or re-introduced squarely and lastingly to New Yorkers, people whose place is fixed in theatrical history, one cannot but be impressed. Barrett, Mr. and Mrs. Henry Wallack, Mr. and Mrs. Duff, Jefferson, Mr. and Mrs. Burke, Mrs. Drake, Mrs. Henry, Spiller, Kilner, Mrs. Darley, Finn, Mr. and Mrs. Palmer Fisher, Mrs. Waring, Mr. and Mrs. Hughes, Roberts, A. Simpson, Mr. and Mrs. H. A. Williams, Thayer, and W. R. Blake — how very glad one is to make their acquaintance, to establish them in the group of enduring friends! The new plays, with but few exceptions, were ephemeral, hardly worth attention; but the repertoire had been astonishingly large and varied in all walks of the drama. This was the most important opposition the Park had ever encountered.

Chatham Theatre, May-July, 1825

On May 6th, Watkins Burroughs advertised in the American that the Chatham Theatre would open on the 9th, under his direction, "for a limited period." The inaugural play was Pizarro, with Mrs. Hughes and Mrs. Entwistle in their former rôles; Charles Young, once of the Park, more recently of Boston, played the title-part, and in the character of Rolla was introduced James M. Scott, "from the New Orleans and Baltimore Theatres," an excellent actor, who became a mainstay of Chatham Garden and other leading theatres. He will figure largely in the ensuing narrative. The afterpiece on the first night — The Young Widow — introduced the favourite players, Blake and Mrs. Waring, the last indeed a young widow soon to become a wife, and Blake's wife at that.

Fortunately, the absence of great novelty for the first weeks of Barrière's second regular season allows me to run events in connected story. I wish chiefly to list his actors. The Soldier's Daughter (May 10th) introduced, as Governor Heartall, Mr. Herbert "from Philadelphia," a sterling London actor, who for a time played the parts formerly assigned to the admirable Kilner. On the same evening Roberts was Crack, in The Turnpike Gate, others in the casts of that bill including old acquaintances like Thayer, Blake, Walstein, Alexander Simpson, Petrie, Somerville, and Mrs. Entwistle. Barrett and Mrs. Henry were not here this season. The reader sees how easy is our task; the elaborate introduction of last year leaves us free to greet these artists with the shortest of flourishes. On May 11th Speed the Plough was given, with Herbert as Sir Abel Handy, Thayer as Bob, Blake as Henry, Roberts as Ashfield, Mrs. Walstein as Dame Ashfield, Mrs. Waring as Miss Blandford, and Mrs. Hughes as Susan. The next night, young John Herbert, son of the accomplished representative of Sir Abel Handy, made his début as Malcœur in The Maid and the Magpie, his father assisting as Farmer Gerould. Another first appearance (May 13th) was that of Dinneford, " from the Baltimore Theatre," as Doricourt in The Belle's Stratagem, and as Rigolio, in The Broken Sword. In the former, Thayer was Flutter, Herbert was Hardy, and Mrs. Hughes Letitia; in the latter, Mrs. Waring was Myrtillo, and Herbert Zavior.

Burroughs's first appearance (May 17th) was in his favorite part of Young Mirabel, to the Old Mirabel of the elder Herbert, the Duretete of Thayer, the Dugard of Dinneford, and the Bisarre of Mrs. Waring. He also, on the same evening, enacted Caleb Quotem, with Kenny ("of this city and for this night only") as John Lump, Herbert as Deputy Bull, the excellent James Anderson as Looney McTwolter, Mrs. Hughes as Grace, and Mrs. Waring as Lucy. A new ballet, Myrtil and Myrtilla (it sounds like Maeterlinck) introduced (May 18th) Mr. and Mrs. E. H. Conway. They were from the Surrey Theatre, and had danced a *pas de deux* on May 11th. The Conways became favourites, until they were eclipsed, as were so many others, by the arrival of the great French dancers at the Bowery, two years later.

Meantime, let us look into the Mirror. On May 14th, it shows us an ancient idea of splendour: the stairs of the theatre, it assures us, are covered with soft carpets, and the corridors with oil-cloths of rich colour! The whole theatre, furthermore, is lighted with gas, "which sheds a clear soft light over the audience and stage." So much for Ireland's statement that the lighting of the Bowery Theatre stage with gas was the first attempt of the sort in New York!

The preceding summer season at Chatham Garden was unique. No such array of interesting stars will greet us now; the regular company is, in the main, composed of old friends, whose coming and going can no longer thrill us. In other words, the bird of dawning singeth not all night long, without wearying us just a trifle. Barrière's last season (1825-26) was not to be compared in artistic result with that at the Park in 1824-25, or that which began there on August 29, 1825, one of the very most brilliant on record, as we shall soon happily discover.

The very poverty of detail at Chatham Garden allows me, however, to carry the reader quickly down the road. Burroughs, on the 23rd, played Octavian. Sweethearts and Wives, that pronounced success of the season at the Park, first saw the footlights at Chatham Garden on May 24th; Herbert was the Admiral, Scott (like Blake, not yet the stout gentleman of later years) was the romantic Charles, Dinneford was Sandford, Mrs. Waring (who could sing) was Eugenia, Mrs. Hughes Laura, and —of course — Roberts was the sentimental Billy Lackaday. This was a cast almost as good as that at the Park. Herbert played Old Dornton on the

25th, with Roberts as Goldfinch; Pizarro, on May 26th, introduced Scott once more as Rolla, Blake as Alonzo, Stevenson as Ataliba, Robertson as Pizarro (*vice* Young of Boston), and Roberts as Orozimbo. In The Midnight Hour, Mrs. Fisher and Mrs. Walstein figured. Oceana Fisher played Tom Thumb on May 28th.

The only novelty of these opening weeks was Dimond's operatic piece, The Young Hussar, on May 19th. In it Burroughs was Florian, Herbert Larole, Blake Boncœur, Fisher Bertrand, Mrs. Walstein Mme. Larole, Mrs. Waring Caroline, and Mrs. Fisher Ninetta.

The reader now has a good idea of the regular force at Chatham Garden. And the first star — what of the colourless F. Brown, who came on May 30th, as Hamlet, later enacting Macbeth, Richard III, Shylock and the three Singles, Virginius, Reuben Glenroy, Rolla, The Stranger, and (on June 17th) Alexander the Great and Rugantino? He also introduced (June 10th), his wife as Paul in The Wandering Boys, he himself playing de Croissy; Mrs. Brown was a sister of Vincent De Camp and Mrs. Charles Kemble.

Burroughs soon left the establishment; before going, he brought out for his benefit on June 6th, Dibdin's play of The Ruffian Boy, with Jervis (of the Park) as Baron Waldemar, for that night only: his part was afterwards given to Durang. Burroughs played Giraldi, Roberts Solomon, and Mrs. Hughes Ethelinde. Cherry Bounce, taken at the Park in October last, was now tasted here (June 14th), with Roberts as Oldrents, A. Simpson as Gregory, and Mrs. Walstein as Mrs. Homespun. On the same evening, Mlle. Aspinall, a pupil of Vestris, appeared in a *pas seul*, remaining for some time as a feature of the bill. On June 16th, also, The Reprobate and the Protean Bandit presented Burroughs as Proteo, Thayer as Justino, and Mrs. Waring as Celesta.

RETURN OF HENRY WALLACK

With the departure of Burroughs, came Mr. and Mrs. Henry Wallack. On June 20th Wallack appeared as Frederick in The Poor Gentleman, and as Walter (a favourite part with his brother, J. W. Wallack) in The Children in the Wood. Mrs. Wallack came out the next night, as Isabella in The Wonder, to the Felix of F. Brown, and the Violante of Mrs. Waring. The last thing of importance here before the Park closed on July 5th, was a spectacular The Forty Thieves, on June 22nd. In it, Wallack played Hassarac, Roberts Ali Baba, Petrie Ganem, Simpson Mustapha, Scott Abdallah, Robertson Orcobrand, and Mrs. Waring Morgiana — a good cast to set against the gorgeous scenery. This thrilling spectacle was given nearly every night at the Chatham Garden for some time to come. We remember that the Park staged Woodworth's La Fayette on July 2nd; Chatham Garden followed suit on the 4th.

General Lafayette appeared again in person at this theatre on July 8th. The bill included The Rivals, with Herbert, Thayer, Brown, Roberts, Blake, Mrs. Walstein, Mrs. Waring, and Mrs. Hughes. Brown was now simply a member of the "stock." On July 11th, Mrs. Burke was re-engaged, and appeared as Rosalvina to Howard's Belino; she also enacted Sophia in The Rendezvous. An old acquaintance, Garner "of the New Orleans Theatre," appeared for that night only (July 15th) as Count Belino. The season was waning. As a last help, Kilner was called in. He returned on July 19th as Sir Abel Handy and as Restive, in Turn Out. On the 21st, he enacted Dennis Brulgruddery. He also played Ali Baba in The Forty Thieves, on July 23rd. After this the house closed for a short period. I do not see how, for the earlier weeks, it could have competed with the Park; during the last weeks it had had practically two circuses, with their attendant afterpieces, to contend against. The Circus in Broadway and the Lafayette Circus must indeed have been formidable rivals, in July.

LAFAYETTE CIRCUS, 1825

One result of the visit of the great Lafayette, was the name of the amphitheatre on the west side of Laurens Street, just above Canal. This spacious building opened on July 4, 1825, under the management of C. W. Sandford. The style of entertainment was modelled on that so long familiar for such establishments, equestrian performances, ending with a farce, or musical play, or melodrama of more pretentious variety. The advertisement in the American of July 5th apprises us that the riders and horses will be "decorated with elegant costumes by Mr. A. Allen of the Chatham Theatre." Master La Forest was of the equestrians, Harrington was clown, and Lawson riding master. Tatnall, Hughes, Bancker, Downie (or Downey), Herbert, Madden and Simpson were among the riders and voltigeurs; Stickney sang. Any or all of these might be called on to act in the afterpieces. The star attraction of the ring was the great bareback rider, Hunter, whose defection must have crippled Cowell's company. At first rather outworn farces ended the bill, acted by Mr. and Mrs. Tatnall, Bancker, A. Herbert, Madden, &c. Simmonds appeared on July 8th. Lafayette honoured the place with a visit on July 12th; on that day, also, W. Burroughs was set down as "Theatrical Manager." On July 13th, Mrs. Pelby, leaving Cowell's Circus, appeared as Catharine to the Petruchio of Thompson. Hunter was also announced as Equestrian Manager. It will be seen that Sandford was depleting the resources of both Cowell and Barrière. Bogardus joined; also Rhigas, the Greek marvel — for a short time. On July 30th the Lafayette presented one of the successes of the last season at the Park, Ball's scenic melodrama, The Floating Beacon. In this Thompson played Angerstoff, Dinneford Frederick, Tatnall Jack Junk, Mrs. Pelby

Mariette, and Mrs. Edstrom Christine. This had many repetitions. On August 2nd, the distribution of Fortune's Frolic fell on Simmonds as Robin, Morrison as Old Snacks, Dinneford as Rattle, and Mrs. Dinneford as Dolly. One of the male Eberles was an August flower, in comic songs and farces.

Miss Ophelia Pelby, later known as a pleasing actress at the Bowery and elsewhere, came out at the Lafayette as a dancer. I find her announced for a hornpipe on August 12th. She also appeared later in the season in a ballet, Little Red Riding Hood. Monsieur Tonson concluded the bill on August 12th. Eugene Robertson, the balloonist (?) was also during these days (from August 9th) exhibiting his optical delusions, or phantasmagoria. On August 29th, he was making an ascent at Castle Garden. At the Lafayette, for Dinneford's benefit (August 20th) we find advertised The Floating Beacon, with the usual cast, and The Promissory Note, with Mrs. Pelby and the beneficiary. Mestayer in late August was of the group in farce, and Morris was singing comic songs.

The season of 1825-26 began at the Chatham on August 15th, and that at the Park on August 29th; with these events the fall and winter term started at the theatres. The Lafayette did not close from its opening in July till the following March. Though the temptation is great to regard this unbroken series of performances as a unit, I believe it will be easier for the reader if I close the record at the end of August, and crowd the activities of the following months into the register of 1825-26. The method, either way, has disadvantages.

Concerts, 1824-1825

The musical season of 1824-25 started, owing to the excitement of Lafayette's visit, unusually early. The concert of Blondeau, the flautist, and Huerta, the guitarist, on September 9th, at Washington Hall, was, we learn from the American, to be "honoured with the presence" of the great Frenchman, and the two givers were assisted by Gilfert, Keene, Nicolas (leader) and the charming Mrs. Burke. Keene and Mrs. Burke came, of course, from Chatham Garden. St. Paul's Church was, it was advertised in the same paper, "to be attended" by Lafayette at noon, on the same day, to hear sacred music conducted by James H. Swindells (*absit omen* as to the name)!

The great visitor gone, music settled down to ordinary routine. The Euterpean Society were summoned by the Post to meet on October 1st "at their Concert Room." The New York Choral Society advertised its annual meeting for October 2nd (see the American of the 4th); the Post of October 12th bore notice that the Philharmonic Society would meet every Thursday evening, during the season, at the City Hotel, and that two public concerts would take place during the winter. That old guard of entertainers, Sage, Blondell, Mrs. Fagan, Earle, Allen, Alden, and Phillips were ready (according to the Post), on October 21st, with a concert in Dr. Cummings's Church, Vandewater Street. In the same church, on November 23rd, Abraham Taylor directed a concert including much the same company of artists. Far more interesting to us is the first public concert of the New York Sacred Music Society, on December 6th, at St. Stephen's Church, in which participated (advertises the Post) Mrs. Singleton, three young ladies, S. and W. H. Earle, Smith, Ditchett, Sage, Weight, Aymar, Hayden, Thomas, Birch (organist) and W. N. Seymour, conductor; or of the New York Choral Society, on the very next evening, December 7th, at Christ Church, Anthony Street, with (according to the American of the 6th) J. H. Swindells, conductor, William Blondell, organist, and Edward C. Riley, leader of the band. Petrie, as soloist, aided the choristers. These two vocal societies were followed in that busy musical December by the Philharmonic, which, on the 16th, gave at place unspecified in the American advertisement, their first public concert at the high admission price of two dollars. Abraham Taylor sang, P. H. Taylor played on the flute, and Gilles on the 'cello. Who rendered the soprano solos listed was not stated; I assume that it was Miss Gillingham, declared in the preceding year to be hereafter an adjunct of the society. The finale of Beethoven's "Sinfonie" in D. was played — the first movement from any of his symphonies that I have been able, thus far, to record. And a fourth musical organisation — the long-established Euterpean Society — advertised in the Post that its concert would be postponed to January 25, 1825. It had three notable ladies to assist; Miss Kelly from the Park, and Mrs. Waring and Mrs. Allen from the Chatham. These three graces, let us hope, caused civil war to die in musical concord. After such sonority, I am ashamed to mention (from the Post) the tinkling of Huerta's guitar, heard at Mallet's Ballroom on December 13th, along with the Panharmonicon. I hope the reader is pleased by the discovery of these four musical societies in the city of 1824-25. I recur to the usual sort of thing — a Concert of Sacred Music, in the Church in Vandewater Street, given (I trust) after postponements, on February 28th; H. Sage, I learn from the Post, conducted, Blondell was organist, and whom but Mrs. Fagan, Sage, Earle, Allen, Alden and Phillips would the reader expect to hold the castle of sweet sounds? On April 19th, according to the Post, Trinity Church was to house more sacred music, with Peter Erben, the organist, as guiding spirit, and with Samuel Dyer as conductor; Mrs. Fagan, Mr. and Miss Singleton, Miss Wilson, H. Sage, S. Earle and Ditchett were to utter vocal harmony. Alas! Erben was forced to defer once more — the performance had originally been scheduled for the 15th — to the night of the 26th. Thereupon Dyer, visibly trembling with artistic excitement, published a letter in the Post, stating that this last postponement had been arranged by Erben without consulting him, and he therefore withdrew from an enterprise sponsored by a person of so great " indecision " of character. Of course Erben acrimoniously answered on the 23rd, protesting that the concert would certainly be given on the 26th. I cite this bit of temperament and ethics, to show the antiquity of artistic nerves and to raise the question as to how many of the musical entertainments set down in newspaper announcements of early days ever built for themselves palaces of sound and delight.

Quite out of this late style must have been — if given — the concert of vocal and instrumental music by Master and Miss Twibill, listed in the Post of April 8th for Castle Garden Saloon, on April 12th. And decidedly different was the Philharmonic concert promised in the American for April 21st, when Miss Kelly sang, Hupfeld of Philadelphia played the violin, and P. H. Taylor, the flute, and a movement from Beethoven's " Sinfonie " in D added dignity to the feast. The New York Choral Society held forth on April 27th (according to the American) in the Brick Church, Beekman Street, Sage, Mrs. Singleton, Earle and Petrie lending vocal gifts to the occasion. Again let me say that I am impressed by the presence of four such full-fledged musical organisations in the city, and the absence of noted solo performers.

Entertainments, 1824-1825

In September, 1824, I learn from the American, a large room opposite Washington Hall was confusing the ignorant by exhibiting an oddly named Papyrotomia. This, they were to learn, was a Hubard Gallery of cuttings; that is, cuttings in paper by Master Hubard. Specimens of his art were shown in reproductions in that kind of Westminster Abbey, forty-six fencers in different attitudes, and, of course, Lafayette. Oddly enough, or perhaps naturally enough, this exhibition continued far into the winter. The American, on September 25th, bore tidings of the Palace and Garden of Versailles, still at the Rotunda. The Wonder of the Age, Mr. Joseph M. Stevens, an American in his twenty-first year, was at Washington Hall, beginning on October 20th. He was but thirty-seven inches high. " As Mr. Stevens' object is to obtain the means for learning a profession," read the advertisement in the American, " he will receive the visits of the Ladies and Gentlemen of this city, and accept of such remuneration for offering himself to their notice as their own feelings shall dictate." Clever Stevens! We saw that he came forth, later, at the Park Theatre, as Tom Thumb. It will be long, before we bid final farewell to this interesting man. The two items just mentioned remind me of the side show of later days at the circus, or of the " museums," soon so plentifully to line our streets. And not unlike exhibitions in such resorts was the Panharmonicon, capable of imitating 206 musical instruments, which, from December 14th till far into the next year, was to be enjoyed (see the American) at a large hall in Reed Street, opposite Washington Hall. Horribly like the offerings of museums years later was the head of Ohibo, a New Zealand chief, exhibited (according to the American) from December 27th, in the Agricultual Room of the Academy of Arts — this ghastly trophy being set upon a "complete representation of his figure at the time of his death." Gentlemen, the ingredients of Barnumism are included in the paragraph just indited; and in a few years Barnum will be here.

The American Museum was not to be outdone. What was Loss, the pedal harpist of December 22nd, to two heads of celebrated New Zealand warriors — Ohonta and Lahema — on view here on January 3rd, these heads being notable for the curious manner of preserving and beautiful tattoos? And let us not forget the Egyptian mummy with its sarcophagus still visible — till March 3rd at Broadway and Reed Street — under the kind auspices of Scudder.

A reciter and lecturer, Hazelton, preserved New Yorkers' heads from this gory debauch, by performances at Mechanics' Institute in late February, and at Washington Hall, in March. He lectured on such pleasing subjects as Female Education (April 28th) in Mechanics' Hall. Mr. King, another reader, was, I learn from the American of the 27th, too hoarse to appear, on April 26th. The Rotunda, having rolled up its panorama of the Palace and Gardens of Versailles, was ready on May 8th, with a representation of the Battle of Waterloo; I end the paragraph with a "Great Natural Curiosity" exhibited, as saith the American, in June at 315 Broadway; no less a thing than "a Catskin, on which is a natural representation of the human head and features — a profile in black and white." What would the New Yorker of 1825 or of 1925 not have paid good money to see?

Scudder's Spectaculum — how they loved big words, especially if they were not sure of the meaning! — opened, if American advertisement be sound, on June 30th, 1825, at Chatham Street, near the Square, with wax figures and a cosmorama of fifty glasses. The hall was brilliantly lighted with that new plaything, gas. This institution persisted for some years, and in 1827 was one of a trio of museums here, whose purpose was to edify by instruction. On July 2nd, the Rotunda, seizing on a present interest in Greece, exhibited, according to the same paper, a panorama of Athens and its surroundings that lasted considerably more than a year. By July 10th the Spectaculum was more explicit in promise, as we see in the American; the halls were brilliantly lighted with gas, Loss was pedal-harping, and there was a mechanical panorama of 380 moving pictures, as well as a panorama of Lafayette at the Battery, and one of the River Seine — not to mention a "Noctorama."

CASTLE GARDEN, 1824-1825

I resume operations at Castle Garden with a very splendid celebration, noteworthy for years. Of course I refer to the fête, on September 14, 1824, in honour of Lafayette, "the nation's guest," who at that time in New York was making citizens forget the Greeks, forget men of opposite political beliefs, forget business, forget time and eternity. It was a grand epoch, and the culmination was the magnificent fête at Castle Garden on the evening aforesaid. The public, even subscribers, were kept from the grounds for a few days of previous preparation, and on the great night visitors by land and water entered a scene of fairyland, with arches, transparencies, lights, artificial approaches by bridge and flower-decked path, all in honour of the magnificent historic figure come after almost half a century to receive the homage of a nation he had so nobly helped to establish. It was wonderful. I refer the reader to the account of the fête printed in the American of September 15th.

The decorations remained on view for the general public, on the next evening; then, alas! on the 16th Castle Garden was closed, because of a gale that destroyed much of the splendour so artificially constructed by Reinagle, Grinnel and Ritter. October 1st sinks back to the mere ordinary of balloon and fireworks. On December 11th, "Natives from the West — Six of these Sons of the Forest" — are (*vide* the American) on exhibition at Castle Garden, and "will probably remain three or four days." They were young, these children of nature, the eldest but twenty-five. They were to perform the War Dance, the War Song, the rejoicing of two chiefs after victory, scalping a prisoner, etc. Certainly, this year, New York took much of its amusement meat raw.

From this time forward winds from the harbour flew too wildly round the place, and Castle Garden ceased to advertise. On April 2nd, however, the American apprises us that the pleasaunce again is open. Fireworks shot upwards and around in late May. At first, as I learn, the walks were brilliantly lighted with oil (see the Post of May 12th); but by May 20th gas had been installed, and the new age crowded on the heels of the past. Beginning on June 10th, Ellene, the Italian troubadour, would play on six instruments at once; his last three nights began on the 21st. Hazelton delivered an address in the Saloon, on June 15th. A balloon representing Europa reminded, on June 27th, of the Greek, the Elephant and the Ancient Warrior of yesteryear. Big preparations, of course, ushered in the Fourth of July.

Lafayette returned to New York in early July, 1825, and Castle Garden celebrated with transparencies, and a spacious tent under which the gallant marquis received. Eugene Robertson made "aerial voyages" during the summer and went up with much style, or at least with columns of advertising in the newspapers. On July 9th, as I read in the American, he ascended for the fifth time, and on that date, also, the New York oarsmen who gained the victory in the boat-race between the American Star and Captain Harris's boat, The Hussar, were introduced to Lafayette in the tent erected for him in the garden, and it was announced that they would row him to Powlas' Hook and back again, in time for the inflation of the balloon. I wonder if the great man was comfortable in all these experiences of American hospitality? It was said that Robertson received $1200 for his ascension; a good deal if he came down in safety — a mere nothing if he fell to death.

In late July Castle Garden settled down to fireworks and balloons; I find but little else at the place during the summer solstice; on September 1st, Todd and Thomas began to sing there o' nights, and with them I close the record for 1824-25. Except that I must chronicle an ascent, on October 20th, of Mrs. Johnson, an associate in Europe of the great Blanchard; she really got away, says the American of the 21st, and came down somewhere in a pond, in the marshes on Long Island, about seven miles from Brooklyn, whence she was carried, wet and happy, to — I know not where. On November 4th grand doings, with gaslight, fireworks, Captain Crary's boat, Noah's Ark, from Ararat, in the Niagara River, and now carried into the garden, celebrated, I take it, Governor Clinton and the "Grand Canal." During the winter months of 1826, the Reading Room, with newspapers from New York and elsewhere, was opened. The Post announced that, on December 17, 1825, a "Grand Sport" in the Garden would consist in shooting for two wolves, "domesticated and a very great addition for any caravan." On Monday, January 2nd, were put up to be shot for "two fine bucks, one bear, two wolves (those of December 17th?), three grey eagles, and Noah's Ark of Ararat"— whatever that was. It surely could not have been Crary's boat? And this was New York — the very tip of the tongue of it! How could the town swallow the absurdity?

Vauxhall and Other Gardens, 1825

Vauxhall in the American of May 21, 1825, was announced to be "now in full bloom"— a pretty way of putting it. The show on July 4th — always intended to be a big day at Vauxhall, though rain frequently spoiled the plans — was this year advertised in the American to include Ramage, Morris and Still (his first appearance in two years) in songs, Lovers' Quarrels, acted by Mrs. Petrie and these three singers, and fireworks, including a large set piece, The Battle of Yorktown. The festivities lasted through the day from sunrise into the night. Mrs. Johnson was to make a balloon ascension on November 4th; but, unlike her previous effort at Castle Garden, this proved a fiasco, and Madden felt called on to deny all responsibility; in the Post, of November 7th, he announces that he merely let out his garden to the manager of the balloon, Francis B. Fitch.

A new retreat for summer solace was Cold Spring Garden in Greenwich Street, near Clarkson; the pedal-harpist, A. Loss, was here on July 4th. The place was brilliantly illuminated, according to the American, on July 14th. And still another resort was the Military Garden, at Prince Street and Broadway, advertised by its manager, Lewis K. Storms, to be offering Loss, the pedal-harpist, on July 27th. Surely New York was a city of Gardens! And so was Brooklyn!

Broadway Circus, 1825

Price and Simpson opened their Broadway Circus on May 30th, under Cowell, with Williams as clown, Mrs. Williams in equestrian feats, Blythe, riding master, the great Hunter, and Masters Hunt, Spencer and Sweet. The melodrama was Timour the Tartar, played by George Gale, a good actor, as the hero, William Jones as Oglou, and Mrs. Rosalie Pelby as Zorilda. Mrs. Pelby was wife of the tragedian seen the preceding season at Chatham Garden — an accomplished actress of heavies and tragic heroines, and for years thereafter a great favourite in Boston. Others in the dramatic corps were Henry Isherwood (later scene painter at Wallack's), his brother William, Moreland, Mrs. Rowe, Mrs. Thompson, and T. H. Blakeley, whom we shall one day welcome at the Park.

June offerings by this efficient band included The Tiger Horde, The Turnpike Gate, The Blood-Red Knight, Valentine and Orson, The Forty Thieves (with Mrs. Pelby as Morgiana, Gale as Hassarac, and Cowell as Mustapha), Oscar and Malvina, Tekeli (with Mrs. Pelby as Alexina and Gale as the hero), El Hyder, La Perouse and The Miller and His Men — the very cream of offerings arenic in that year of grace. On June 6th Stoker's name is found in the bill, and on the 22nd that of Stickney, the equestrian.

For the glorious Fourth of July was got up a performance of The Cataract of the Ganges, that had many repetitions, with Rowe as Ackbar, Jones as Jam Saheb, Gale as Mokarra, Isherwood as Iran, Blakeley as Makajee, Meer as the Ambassador, Moreland as Mordaunt, Lee as Messenger, Jamie as Officer, Asten as Brahmin, Cowell as Jack Robinson, Mrs. Rowe as Zamine, Mrs. Jones as Matali, and Mrs. Thompson as Ubra. How easily these equestrians passed from tanbark to stage! But, of course, The Cataract of the Ganges was the very thing for equestrians and their fiery steeds. Joseph Mathis, posture master from Paris, was also listed on the 4th. Monsieur Adrien, French juggler, appeared on July 12th; Miss Aspinall began to dance here, on the same evening. On the 20th, boys in the audience must have pondered the meaning of "Corpuscular Evolutions," the feat Mathis was advertised to perform. Laconta (trampoline) and Master Whitaker (equestrian) were also in the bill. The great Lafayette, then making a round of New York shows, visited this Circus on July 11th.

That gruesome thing of the winter at the Park, Presumption, or, the Fate of Frankenstein, was here on July 13th. Hunter had departed to the Lafayette Circus. On July 25th, John Hallam, an English actor, first appeared here in song, and, on the 26th, as Giles, in The Miller's Maid. The circus performers announced for that night or a bit later, were Stoker, Adrien, Masters Spencer and Whitaker, Williams (clown), Master Hunt, Stickney, Blythe, Miss Aspinall (in a shawl dance) — a strong aggregation. The melodrama of The False Friend, or, the Assassin of the Rocks was featured on July 28th. Oceana Fisher played Tom Thumb on August 4th, and Gale was Estevan to the Rigolio of Moreland, and the Myrtillo of Mrs. Fisher on the 9th, and Rolla to the Cora of Mrs. Rowe, on August 10th. One sees that Mrs. Pelby's stay had been short; in fact she deserted as we know, to the Lafayette Theatre. On the other hand, the Fishers seem to have left Chatham Garden, re-opened in August, 1825, for the Circus. So it goes. For the benefit of Jervis, on August 11th, Frederick the Great ("first time in this country") enlisted Jones as Frederick, Jervis as Adelbert, and Mrs. Rowe as Rosalie; this was repeated for Hallam's benefit on the 15th. The Sisters, or, the Heroines of Switzerland, at a later date (August 18th), had a cast including Gale, Mrs. Thompson and Mr. and Mrs. Williams. On August 16th, Gilderoy, the Bonnie Boy, enlisted Gale, W. Isherwood, Miss Fisher, Mrs. Fisher, Mrs. Rowe, Cowell, &c. August 19th presented, for the benefit of Mr. and Mrs. Jones, "formerly of the Park Theatre," that long-lived thriller, The Idiot Witness, with Cowell in the title-rôle, Gale as Arnaud and Mrs. Fisher as Walter. Miss Aspinall, on the 24th, appeared as Malvina, to the Oscar of Parker. The season closed in late August, just before the re-opening of the Park Theatre.

BROOKLYN, 1824-1825

I weave but a thin chaplet for the village across the river. Except for the Military Garden the glory withers. That standard resort, institutional as the schools and churches of Brooklyn, apprises of a benefit to Dench, purveyor of fireworks, which made splendid the night of September 15, 1825, of course with balloon ascendant. The Grecian Garden, Brooklyn Heights, near the Navy Yard, advertised in the New York American that, beginning on September 19th, Mr. Willcox would exhibit his New Naval and Military System. It declared itself in the Long Island Star of September 29th as "open every fair evening." October — night unspecified in the Star — brought at the Military Garden a benefit for the Loisian School, with fireworks, including "a Masonic Temple with 2700 pieces of fireworks all in blaze at once, with a star 80 feet in circumference." And a band likewise functioned. The Military Garden was the Brooklyn retort to much *al fresco* in New York. From this burgeoning, it seems flat to drop to a whale, visible for a few days, according to the Star of September 29th, at Cooper's Dock, west of the Old Ferry. Yet the leviathan was sixty-one feet long. Behold the extent of recorded amusement in Brooklyn for 1824-25!

CHAPTER VI

THE BANNER YEAR AT THE PARK, 1825-1826

THE Park Theatre opened, for a glorious, a matchless season, on August 29, 1825. Actuated, perhaps, by a feeling of immense superiority to their rivals, the management again blandly advertised their establishment merely as the "Theatre"; verily, it was *the* theatre in that eventful year. Of course the first bill, by long custom, was arranged simply to re-introduce the company; the plays were The Hypocrite and Thérèse (or Terese — still so spelled). In both, the leading women-parts were sustained by Mrs. Hilson ("late Miss Johnson") who thus assumed for the first time the wifely name by which she is now remembered. Other characters were cast to Woodhull, Stanley, Foot, Lee, Richings, Barnes, Simpson, Mrs. Wheatley and Miss Placide. Hilson came out the second night as Shylock, to the Bassanio of Clarke, and the Portia of Mrs. Battersby ("her first appearance these two years," and doubtless very glad to get in out of the cold of minor theatres). Miss Deblin, a pupil of E. H. Conway, made her début in a *pas seul*. In later bills we shall find Placide, Bancker, Jervis, Wheatley, Nexsen and Miss Brundage. The company, one notes, had hardly changed since last year. Watkinson, indeed was not here; Ireland tells us that "he died at Montreal in 1826 in his 48th year." Ireland also quaintly adds that "his death was attributed to the bad water of this continent, which forced him into an inordinate use of brandy." Mrs. Bancker, also, was among the missing; she died in October of this very year, 1825.

In comparing the force with that of ten years earlier, one observes that it retains, aside from Simpson, hardly any one prominent in the earlier day. Very shifting, indeed, is the personnel of a theatrical troupe; decade by decade it changes into something rare and strange. When one speaks of the old Park company, to the company of what decade is he referring?

W. A. Conway

But enough of the company! on with the stars! Conway returned on August 31st as the Stranger ("first time in New York"); the not very interesting Mrs. Battersby was Mrs. Haller. Something livelier attracted, on September 1st, when Conway and Miss Kelly appeared in The Jealous Wife, even though the entertainment ended with the melodramatic tension of The Floating Beacon (Mrs. Battersby as Mariette). Between play and afterpiece, on that evening, the Masters Wheatley, aged 11 and 8, and Miss Wheatley (pupil of E. H. Conway) made their first appearances as dancers. Julia Wheatley, afterwards celebrated as a singer, was then a tender blossom of seven years' growth. From the beginning, the management announced that two nights a week would be devoted to operas, for which "a double band" had been engaged; perhaps they were even then looking forward to the Garcia season. In any case, their first "opera" night came on September 2nd, with The Cabinet and Cherry and Fair Star; the opera "singers" were Foot, Lee, Richings, Hilson, Barnes, Placide, Miss Kelly, Mrs. Hilson, and Mrs. Battersby! One might well have asked what constituted the difference between opera and play; but Garcia was soon to come.

Let us hasten his arrival! Conway and Mrs. Battersby appeared in Macbeth on September 3rd, and in Hamlet, with Mrs. Hilson as Ophelia, on the 5th. The second opera night (September 6th) resulted in Der Freischütz and Turn Out — no pun intended in either case; Arthur Keene was now added to the force. Conway and Miss Kelly played The Honeymoon on September 7th, Cherry and Fair Star following. On September 8th came something really interesting: Conway played Cato to the Portius of Stanley, the Marcus of Simpson, the Sempronius of Woodhull, the Juba of Lee, the Syphax of Foot, the Lucia of Mrs. Hilson, and the Marcia of Mrs. Battersby. I cannot help it; that cast impresses me. The third "opera" night (September 9th) resulted in a compromise; The Marriage of Figaro was operatic, but what of Thérèse which followed? On the 10th Conway played Aben Hamet, in The Conquest of Taranto, and on the 12th Posthumus, in Cymbeline, when Mrs. Hilson was Imogen, Mrs. Battersby the Queen, Jervis Cymbeline, Simpson Guiderius, Placide Cloten, Foot Belarius, Woodhull Pisanio, and Clarke Iachimo. I cannot help it if that also strikes me as a good cast. September 14th saw the benefit of Conway, who played Virginius. On the same night, says Ireland, Julia Wheatley, aged six, first danced a *pas seul* on this stage; the American advertises her, indeed, but she was also advertised for the 1st. The last night of the gigantic Conway (September 16th) presented him as Coriolanus.

COOPER; WILLIAM TELL

The very next night Cooper — now just beginning to pass his prime — emerged as Damon, with Mrs. Hilson as Calanthe and Mrs. Battersby as Hermion. Were things going well with Simpson? At the very beginning of the season, the Mirror (September 3rd) wonders:

> So many amusements have sprung up of late, Theatres, Museums, Spectaculums, Circuses, Castle Gardens, Waxfigures, and Balloons, that we can scarcely find time to devote to one as often as its proprietor could

> wish, and the public munificence is consequently so dissipated among the multitude, that individual establishments stand but poor chance of success.

In view of this multiplicity of wares, one sees the necessity for the Park manager of providing constant change. Cooper's second night (September 19th) presented him as Rolla. And now Mrs. Barnes, likewise, was engaged; she made her first appearance on September 20th as Charlotte in The Hypocrite, a play that her husband's Mawworm long kept popular. Mrs. Wheatley, of course was old Lady Lambert. On the same evening, Tribulation, or, the Unwelcome Visitors, was enacted "for the first time" at the Park, by Foot as Dorrington, Lee as Forrester, Stanley as Sir George Faddle, Mrs. Hilson as Mrs. Dorrington, and Mrs. Battersby as Mrs. Dashmore. Cooper and Mrs. Barnes were Virginius and Virginia on the 21st, and, on the 22nd, Cooper, Clarke, Mrs. Hilson and Mrs. Battersby appeared in Othello. Alexander the Great (September 24th) allowed Mrs. Barnes as Statira to contend with Mrs. Battersby as Roxana for the love of Cooper's Alexander.

These were interesting bills; but a new play added zest when, on September 26th, Knowles's long-popular William Tell was brought out for the first time. The cast included Cooper as the hero, Woodhull as Gesler, Barnes as Struth, Hilson as Michael, Jervis as Waldman, Stanley as Jagheli, Placide as Braun, Foot as Melctal, Mrs. Battersby as Emma, Tell's wife, Mrs. Barnes as Albert, his son, Mrs. Hilson as Agnes, and Mrs. De Luce as Annelli. This seems to us of later days an exceedingly good cast. The Mirror of October 1st, at any rate, highly praises Cooper:

> Mr. Cooper throughout his part, elicited the most overwhelming approbation. It is suited to him, and he astonished his audience by displays of a talent which sometimes has appeared as if broken down by long labour, and dimmed with age. His description of the eagle floating in the summer sky . . . and the awe which caused him to fling his arrows to the ground in admiration of liberty's emblem, was full of the grand and imposing majesty of nature and of virtue. His parting with his wife, and the scene with the guards, were all marked by the same superior dignity and grace; but the master-scene before the tyrant Gesler—his start and attitude at the order of his foe to smite him in his captivity, like the gaze of a chained lion at the torments of his enemies, were displays of undoubted excellence, which must redeem Mr. Cooper's professional name from the clouds which his carelessness, in many late instances, had allowed to gather around him.

The Mirror particularly praises Mrs. Barnes and Mrs. Hilson. Cooper played Tell again for his benefit, on September 29th; he then departed. Clarke thereafter appeared as Tell for a few times. Surely the public were not consoled for Cooper's absence when, on October 1st, Mr. Hazelton, as Sir Edward Mortimer, made "his first appearance on any stage." Was he the Hazelton who taught and attempted to recite the season before? Mrs. De Luce is down in the American as making her first appearance of the season on this occasion: yet Ireland gives her the part of Annelli in the original cast of William Tell.

The Vision of the Sun

For weeks, one may see by the advertisements, the management had been preparing for a big spectacle, to match last year's success with The Cataract of the Ganges and Cherry and Fair Star. This was The Vision of the Sun, or, the Orphan of Peru, played on October 3rd. The reader observes that the theatre was no longer devoted even largely to the literary drama; melodramatic excess was driving it mad. The literary drama, in fact, was dying. Nothing was born to take the place of the old comedies, and only Sheridan Knowles raised aloft what he might have been pleased to call the Shakespearian banner. The visible sign of this came in a few years, when Cumberland's pretty books of the play merged into French's Acting Drama. What of substantial worth did French publish after 1840? In fact no one then read plays; novels and magazines drove out that form of literary delight. The drama of dialogue was more and more engulfed by the drama of scenery and spectacle, or by melodrama and "domestic" drama. The Park, as well as Covent Garden and Drury Lane, exhibited signs of the downfall in 1825. The Vision of the Sun might have been for Sheridan, Holcroft and Morton a vision of death. Well, The Vision of the Sun did not equal in success the two spectacles of the preceding season. Its cast was only fair — one sees how many of the best players are missing:

Huania Copac	Mr. Foot	Ebongould	Mr. Wheatley
Tacmar	Mr. Lee	Koyan (orphan of Peru)	Miss Kelly
Tycobrac	Mr. Jervis	Princess Runac	Mrs. Hilson
Oultanpac	Mr. Simpson	Ocella	Miss E. Placide
King of the Palace of Silence	Mr. Woodhull	Cassana	Mrs. Wheatley
Oratzuma	Mr. Bancker	Genie of the Harp	Miss Brundage

The Mirror of October 8th publishes a synopsis of Reinagle and Evers's scenery; the reader must pardon my failure to reproduce its mountains, its temples, its horrid imps and its flying figures.

Nothing further stirred the placid waters — except the rivalry of the Lafayette and Chatham — until October 13th, when, after Mrs. Barnes had enacted her favourite Isabella, a new farce — 'Twould Puzzle a Conjuror — was successfully presented. This was another version of the story of Peter, Czar of Russia, serving in a carpenter shop, and being confused by the stupid von Dunder with another Peter, the Czar, of course, being treated with contempt. The original Park cast comprised Barnes as von Dunder, Lee as Peter, Hilson as Peter Stanmitz, Stanley as Count de Morville, Foot as von Clump, Woodhull as Varenslof, Jervis as von Block, and Mrs. Hilson as Bertha — surely an excellent distribution. Miss Kelly, for her benefit (October 14th), essayed Count Belino, Lucretia, in The Secret, and Koran, in The Vision of the Sun (its seventh performance).

Cooper and Conway

No novelty — except, perhaps, The Vision of the Sun — could keep for long the minds of playgoers from the stars. Miss Kelly's Beatrice was almost stellar on October 19th. Now the manager again gratified with the strong combination of two seasons ago — the joint appearances of Cooper and Conway. Beginning on October 24th, when they enacted, respectively, Pierre and Jaffier to Mrs. Barnes's Belvidera, they carried on with Othello (Cooper as Iago), The Fair Penitent, The School for Scandal (Charles and Joseph, respectively, to Miss Kelly's Lady Teazle and Barnes's Sir Peter), Julius Cæsar (Antony and Brutus, to Clarke's Cassius and Mrs. Barnes's Portia), and The Orphan (Chamont and Castalio, respectively, to Clarke's Polydore and Mrs. Barnes's Monimia). On November 3rd, Cooper again played Iago to Conway's Othello, and Mrs. Barnes's Desdemona. For his benefit (November 7th) Cooper enacted Zanga in The Revenge, Conway appearing as Alonzo and Mrs. Barnes as Leonora. Cooper also acted Young Wilding, in The Liar. Conway's benefit (November 9th) presented him and Mrs. Barnes as Mr. and Mrs. Beverley, Cooper playing the villainous Stukely. The bill ended with Conway and Mrs. Battersby in Catharine and Petruchio. This was the last for the present of these distinguished guests. Mrs. Barnes departed on the 11th, when her benefit presented acts from various plays — a detestable habit growing with the years. Bits of The Merchant of Venice, The School for Scandal, Romeo and Juliet, The Hypocrite and Jane Shore showed her versatility. Placide, Hilson and Barnes finished the evening, hilariously, in Love, Law and Physic.

Thomas S. Hamblin

Though these three eminent ones went away, the Park stage was not left unlit of stars. On November 1st had appeared as Hamlet an actor destined to take high rank in the annals of the New York stage. This was Thomas Sowerby Hamblin, now chiefly remembered as the manager and chief actor of the Bowery Theatre through its most glorious years. He came here in his youth, after some experience in English theatres, and here he remained till his death. We shall not now lose sight of Hamblin for considerably over twenty years. He was a figure in New York life.

The Albion, an important sheet, which had not given us a particle of help for over a year, again became vocal. A composite review of several recent activities at the Park, appeared on November 5th; I care only for Hamblin's Hamlet, "which was most successful, insomuch that the audience adopted the unusual circumstance of calling for him after the play." Some day a doctor's dissertation may be written on the rise and progress of curtain calls. "We unfortunately," proceeds the Albion, "did not witness the whole of the performance, but report speaks of it in terms of the highest eulogy, and we have no sort of question that he is a very excellent actor, although we must dissent from the decision which places him before Mr. Conway, after so short a trial."

The engagement of Cooper and Conway kept Hamblin back. He appeared, however, as the Stranger, on November 4th, Mrs. Hamblin (a daughter of the well-known English actor, Blanchard) on that occasion making her début as Mrs. Haller. We shall hear enough of her, also, before we close our book. Hamblin played William Tell on November 8th — the third to do so since the first production of the play on September 26th. On the same evening Mrs. Hamblin appeared as Annette, in The Maid and the Magpie. On November 10th Hamblin and his wife played Virginius and Virginia, the lady also singing Nell, in The Devil to Pay. When Hamblin repeated William Tell on November 12th, his wife tagged the serious play by enacting Clara, in Matrimony.

Return of Edmund Kean

If Cooper and Conway rather eclipsed the beginning of Hamblin's engagement, Edmund Kean simply froze him out before the engagement was completed. The Albion of November 12th informs us that "Mr. Hamblin, who has played *William Tell* and *Virginius* during the week with a great acquisition of professional reputation, together with Mrs. Hamblin, will proceed to the Albany Theatre next week, and return and finish their engagement at the Park Theatre, in December."

The first appearance of Kean (as Richard III) on the Park stage (November 14th) — he had during his former visit acted in Anthony Street — witnessed one of those disgraceful riots to which the earlier theatre was subject. Kean, it will be remembered, had, in 1821, offended Bostonians, by refusing to play before an empty house; this circumstance had been carefully worked up by his enemies until it was made to appear like a gross insult to the great American public. There was also the disgraceful affair of the wife of Alderman Cox, which had actually caused his exile from the English stage. The cheap press of this country fanned into flame the combined fires of patriotism and morality; the result was pandemonium when Kean stepped before his American audience on November 14, 1825. The American of November 15th, contains a vivid account of the disgraceful affair. The communication from its correspondent it preludes with a brief editorial comment of sane and sobering tone:

> To the ensuing account of Mr. Kean's reception last night we have little to add . . . the whole scene was of a character too discreditable to call for a more minute detail. We are gratified to notice that not a single respectable female appeared in the house. Mr. Kean's acting, as far as we could judge from the dumb show of the evening, has improved, and without failing in those points where he is certainly striking, if not great, he maintained throughout a chasteness and propriety which *were* altogether foreign to his style of acting.

But now for the news-item; if any Englishman casts a superior eye on this, let him remember the O. P. riots at Covent Garden in 1810; or indeed similar scenes in London, just prior to Kean's departure in 1825 for America. I can give but the gist of the row. "On the opening of the doors," runs the account, "an immense rush took place for the upper boxes, which, with the slips, gallery, and pit were filled to overflowing. Before the curtain rose, the noise in the house commenced. . . . The curtain rose, and two of the minor characters . . . went through their performance in dumb show. The calls for Kean were tremendous." The actor appeared, and tried in vain to speak; after waiting about ten minutes, he retired, and Simpson came forward pleading that Kean be allowed a hearing. Kean then "advanced, intimating by gesture, his wish to be heard. Again the outcry commenced." In the "Shakespeare" box a mulatto vied with a man "aside of him in the slips," bellowing in turn, "Hurra for the seducer! Hurra for the Alderman! Boston! Mrs. Cox!" etc. "The pit was, with one exception, in Kean's favour, and very soon entirely so. The dress boxes were almost unanimously his friends. The principal opposition came from the slips and boxes of the second tier." The play proceeded in dumb show. An object thrown on the stage came near hitting Mrs. Hilson, the Lady Anne of the cast; Hilson, "who was in the orchestra, . . . jumped on the stage and removed her." "In the succeeding act, an orange thrown from the gallery struck Mr. Kean on the breast. He picked it up and displayed it . . . with a countenance betraying grief and indignation, and finally, with a smile of contempt threw it behind the scenes. From this time . . . with a few intermissions, the confusion was general, and at length the curtain dropped, amid a 'din astounding.' . . . A great majority of the house was evidently in Kean's favour."

Kean, on the day following the riot, published a very humble note, ending:

> That I have committed an error, appears too evident from the all-decisive voice of the public; but surely it is but justice to the delinquent (whatever may be his enormities) to be allowed to make reparation where the offenses were committed. My misunderstandings took place in Boston. To Boston I shall assuredly go to apologize for my indiscretions. I visit this country now under different feelings and auspices than on a former occasion. Then I was an ambitious man, and the proud representative of Shakspeare's heroes. The spark of ambition is extinct; and I merely ask a shelter in which to close my professional and mortal career. I give the weapon into the hands of my enemies; if they are brave, they will not turn it against the defenseless.

The second performance of the great actor — November 16th, as Othello — passed off with but slight opposition. The American (November 17th) quotes an article from the morning's Gazette, by which we learn that "On the entrance of Mr. Kean. . . . he was met with loud applause, mingled with a few hisses, which, after he had made his obeisance, subsided into perfect silence. There were, occasionally, a few interruptions . . . but, during the greater part . . . such complete silence . . . that a pin might almost have been heard to drop." At the close, Kean made a speech expressing contrition for past misconduct to Boston, and, apparently in connection with the wretched Mrs. Cox, and "if Lethe's stream were permitted to flow over his former faults, there would be no cause of complaint for the future. He then retired, amid the plaudits of the house." I refer the reader to Molloy's life of the actor for account of the depths to which Kean had fallen at this time as a victim of one of those sporadic attempts of the British public to insist on moral conduct in one of its members. Verily Kean paid bitterly for his *liaison* with a silly woman.

Mrs. Sharpe

Between the first two days of Kean's appearance, a very important person made her début — Mrs. Sharpe, *née* Leesugg, and a sister of that popular Miss Leesugg who temporarily abandoned the stage, when she became Mrs. Hackett. Mrs. Sharpe came out on November 15th as Lady Teazle and as Rosina. She was an actress of great versatility, perhaps as useful a stock actress as ever graced the Park boards. We shall find her, during the next few years, in comedy, "opera," tragedy, melodrama, and farce. It will be difficult to give her exact place; she occupies so many places. Her second appearance (November 19th) was as Julia in The Rivals, and as Lydia, in Love Laughs at Locksmiths.

Meanwhile Kean was performing. He repeated Richard III on November 17th; on the 18th the American states that he "went through his performance . . . without any opposition. The house was, we are informed, full. Only one solitary female, however, was seen in the boxes." The rest of the engagement exhibited the tragedian as Shylock (November 18th), Sir Giles Overreach (21st), King Lear (23rd), Brutus, in Payne's tragedy (November 24th), Othello (28th) and Macbeth (30th). On December 1st, he enacted Sir Edward Mortimer, and for his benefit (December 2nd) he repeated Lear. Thus ended his first engagement; I know of few performances of the long ago I should so much like to have seen. I must repeat that a majority of the papers of America never treated Kean kindly; there was here from 1820 some feeling against him that never wore away. The ghost of Cooke stalked behind him in 1820–21; the scandals of his life loomed large in 1825–26. Besides, Kean was an uneven actor, and possibly he lacked the taste and finish of the Kemble school. Even the Albion, edited for English readers in New York, gives him no high encomium. On November 26th it remarks: "Mr. K. has evidently improved, since he was here before. His manner is more chaste and dignified. His hysterical laugh he seldom uses, his stage trick he has laid aside, and he now does not rant at all."

I am wondering whether the version of King Lear acted by Kean during this engagement was that produced by him and Elliston at Drury Lane in 1823; if so, it may have been the first on the American stage to employ the original tragic ending of Shakespeare. Let us not forget that until 1823, the Nahum Tate rewriting of the play had held the stage. Kean in 1823 at Drury Lane still retained the Cordelia-Edgar love, but ended the play with Cordelia's death as well as Lear's. This was a daring innovation, after a century and a half of Tate.

Again the student of American drama pricks up his ears; Woodworth's play of The Widow's Son, or, Which is the Traitor? is found advertised for performance (in the American) for November 25th, with a cast including Lee as Major Lee, Stanley as Captain Carnes, Richings as Captain Middleton, Simpson as Sergeant-Major Champe, Barnes as Dr. Stramonium, Clarke as Captain Derby, and Mrs. Battersby as Margaret. The cast printed in the same paper for December 15th, announced therein as the second performance, has Kent as Major Lee, and, in addition to the above, Woodhull as Dr. Trueman, Foot as Clover, and Mrs. De Luce as Lucy. Ireland adds Jervis as Major Melville, and Miss E. Placide as Louisa. The cast in the printed copy of the play is quite different, including Miss Kelly, Miss Johnson (not printed as Mrs. Hilson), Mrs. Bancker (who was dead) and others not in the company at the time. I cannot solve this mystery. The Widow's Son is a harrowing tale of Revolutionary days, and is an extremely poor, extravagant, ill-constructed thing. As afterpiece, on November 25th, Don Juan presented Kirby, a pantomimist from Drury Lane, as Scaramouch.

Introduction of Italian Opera

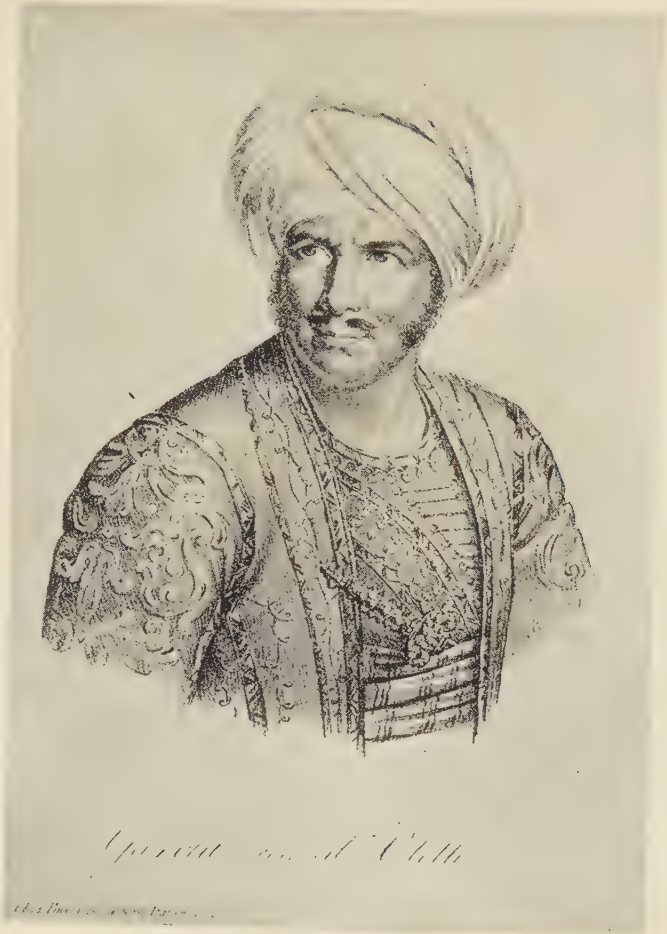
We remember that, early in the season, the managers announced they would devote two nights a week to opera; we saw what the "operas" were and how quickly they ceased, though they stirred Barrière to emulous rivalry. I do not know whether or not Simpson had in mind, even then, the advent of the Garcia troupe. I can say, however, that on November 16th the theatre advertisement in the American concludes:

> Signor Garcia respectfully announces to the American public, that he has lately arrived in this country with an Italian troupe, (among whom are some of the first artists of Europe,) and has made arrangements with the Managers of the New-York Theatre, to have the house on Tuesdays and Saturdays: on which nights the choicest Italian Operas will be performed, in a style which he flatters himself will give general satisfaction.
>
> For the succeeding eight days, the names of persons desirous to take boxes or benches for the season of three months, or for one month, will be received at the box-office at the Theatre, and the applicants for the longest term and greatest number of seats, will be entitled to the choice of boxes. The seats in the pit will also be numbered and may be taken for the same periods, and will be regulated in same manner.
>
> The price of Box places will be two dollars; of Pit one dollar; and of Gallery twenty-five cents.

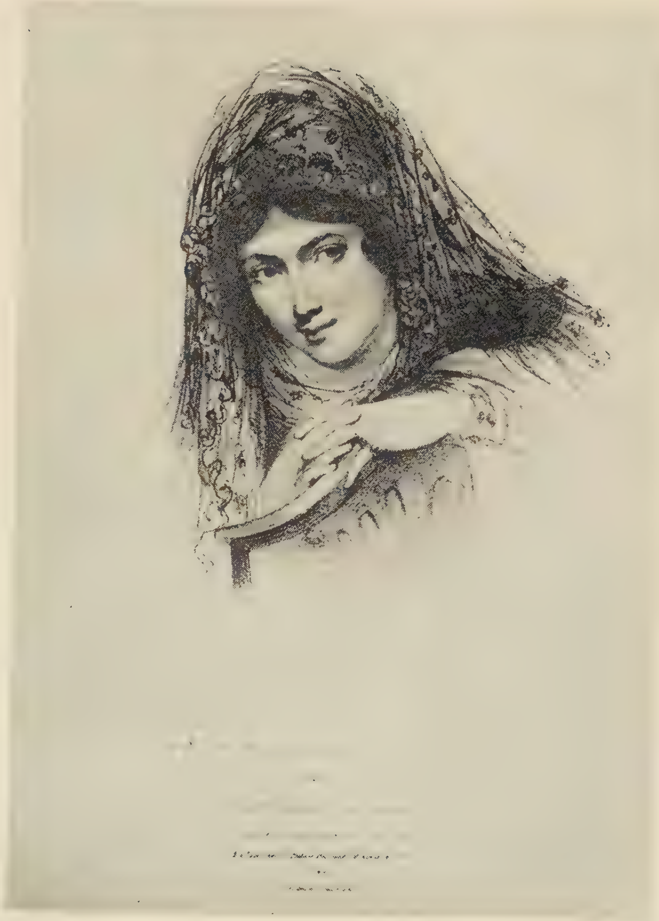
The reader observes the prohibitive price of two dollars for the box-seats; also, later, the fashionable hour of starting — eight o'clock. No afterpieces degraded the festival; was this for the first time in America? We will observe that pit seats are numbered and reserved, and that something ultra-exclusive inheres in the notion of subscribing for the whole series of performances, or for part of them. The first performance, on November 29th, was of Rossini's Il Barbiere di Siviglia, then first heard in America, the distribution as follows:

Rosina	Signorina Garcia	Don Bartolo	Signor Rosich
Berta	Signora Garcia	Figaro	Signor Garcia Jr.
Almaviva	Signor Garcia	Fiorello	Signor Crivelli
Don Basilio	Signor Angrisani		

This, then, is the first cast of the first long opera ever sung in New York in the Italian or any other foreign tongue; it has been discussed in so many subsequent reports that one hardly knows now where to begin. Garcia, the elder, was a native of Seville, Spain, and was once a famous tenor of European opera-houses; his wife and son were probably but commendable useful singers. Angrisani, the basso, was much admired in New York, and Rosich, the buffo, was of the best. Of course the great star of the company was Signorina Maria Felicita Garcia — the Signorina, as she was fondly



SIGNOR GARCIA AS OTELLO
From a French Lithograph, in the Harvard Theatre Collection



MADAME MALIBRAN (SIGNORINA GARCIA)
From a Lithograph by W. Sharp, after John Hayter

called by press and public. She practically made her reputation here, in a city that never before had heard a singer of her class. Suffice it to say that after leaving New York in 1828, she, as Mme. Malibran, set Europe afire. If Malibran, Jenny Lind and Adelina Patti are not the three most famous women singers of the world from 1830 to 1890, who can be cited to drive any one of them from the celestial trio they make in musical history? It certainly is a matter of pride to New York that the first and last of the three made their early successes in our city, and that Europe could only corroborate our judgment.

I am not, however, attempting to place Malibran; the world long ago put her among the very greatest. Let us see what the American of November 30th says of the performance on that memorable night of the 29th: "The first representation . . . was most completely successful. Never before within the walls of the Park Theatre has such an audience been assembled . . . the pit and boxes were filled to overflowing — the lower and second circles were occupied chiefly by elegant and well-dressed females . . . no unsightly bonnets . . . detracted from the array of beauteous and smiling faces, decked in native curls, or embellished with wreaths of flowers, or tasteful turbans. . . . The performers . . . were received with marks of great kindness; and when the charming Rosina . . . came forth for the first time, she was greeted with great and long continued applause, which was renewed on the termination of . . . *una voce poco fa.*"

The critic asserts that the acting alone, regardless of the music, "would have interested the audience. But when to that are added, sounds such as most of those present never heard before; the deep, full bass of Angrisani, the fine, clear tenor of the elder Garcia, and, above all, the silver tones of the Senorina, poured forth without effort or distortion, and the whole sustained by an orchestra, better as a whole, than that of the London opera house itself . . . it may be readily imagined, that the utmost gratification was afforded."

The review begins and ends with praise of the orchestra; this was composed of musicians deemed important enough to be named every day in the advertisements. De Luce continued as leader, and presided over seven violins, two tenors, two basses, three violoncellos, two flutes, two clarionets, two horns, two trumpets, one bassoon, and one kettle-drum. M. Etienne was at the piano. I dare say this seemed a very large band in 1825. The names of many of the performers are known to us: De Luce, W. Taylor, Milon, Hill, Dumahault, Holloway, jun., Moriere, violins; Holloway and Nicolai (*sic* in the American), tenors; Geer and Davis, basses; Bocock, Moran and Gentil, violoncellos; Blondeau and P. Taylor, flutes; Merline (*sic*) and Beck, clarionets; Eberle, sen. and Eberle, jun., horns; Hornung, bassoon; Metz and Peterson, trumpets; Carroll, kettle-drum. Some of these have thrilled us in concerts of a few years preceding.

I cannot refrain from showing how old is the talking nuisance in opera audiences. On December 1st appears in the American a letter from one of the audience at this performance. He laments that he was driven from his place in the second tier boxes by two Frenchmen talking very provincial French. Flying to the first tier, he was harassed by two talkative youths who had travelled. "Ye Gods! what travellers they had been!" We therefore can trace this primeval pest back to the very first performance of Italian opera in the city.

I have often wondered wherein lay to those early subscribers the satisfaction of subscribing: The Barber of Seville was repeated on every opera night — Tuesdays and Saturdays — until I should think even the most exclusive enjoyment of special privilege must have rebelled. It was given again on December 3rd, 6th, and 10th (this announced as the last); the 13th witnessed another repetition. December 17th did, indeed, bring a change of bill, but — five Barbers in succession! O ye poor, proud subscribers!

HAMBLIN; NEW PLAYS; L'AMANTE ASTUTO; BENEFITS OF HILSON AND BARNES

Leaving the Signorina in full possession of her triumph, I again glance backward to some new pieces and some amusing details of the December bills. On December 2nd was given a new farce, My Uncle Gabriel, Foot playing the title-part, Placide Tom Tacit, Richings Lieutenant Sutton, Kent Scrip, Hilson Ready, Eliza Placide Mrs. Tacit and Mrs. De Luce Eliza. The reader may have noted the scarcity of new plays so far; what could he expect, with Conway, Miss Kelly, Cooper, Mrs. Barnes, Hamblin, Kean, and now the Signorina?

After the departure of Kean, the Hamblins came back to complete their engagement. On December 5th they played Rolla and Cora, the lady also Lady Contest, in The Wedding Day. For Mrs. Hamblin's benefit on the 7th, they enacted The Honeymoon, the beneficiary also appearing as the afflicted Thérèse (or Terese). They gave Hamlet and Ophelia on December 8th, the lady adding Clara, in Matrimony. Hamblin on the 9th enacted Coriolanus, a character for which his magnificent head eminently fitted him. For his benefit on December 12th he advertised The Fatal Dowry, but "in consequence of Mr. Lee's non-arrival," Coriolanus was again given. This completes the history of the introduction of "Tom" Hamblin to the New York stage.

Hilson staged what must have been to many a novelty when, for his benefit, on December 14th, he revived Every Man in His Humour, with Clarke as Kitely, Simpson as Bobadil, Hilson as Brainworm, Barnes as Master Stephen, Placide as Matthew, Mrs. Hilson as Dame Kitely, and

Mrs. Sharpe as Bridget. This seems to me an extraordinarily fine cast; indeed, I doubt if the Park company had ever been finer than during 1825–26. On the same evening, Hook's Music Mad presented Placide as Sir Christopher Crotchet, Hilson as Matthew Method, Richings as Young Crotchet, Mrs. Sharpe as Harriet, and Woodhull as Jack Hawser. The vogue of the Italian opera is indicated by the grave announcement that Hilson would, in this piece, sing a mock Italian bravura. His excellent bill concluded with the beneficiary as Somno, in The Sleep Walker. That was an offering worth going miles to see. I must confess that I am amused by Hilson's preliminary flourishes in the American advertisements; they certainly anticipate William Mitchell by fifteen years, but they also indicate clearly that the regular actors were suffering, while the stars took all the glory and probably most of the money. Wood and Wemyss dwell on this sad aspect of the starring system. But let us return to Hilson's advertisement from the American of December 7th and following days:

> A CARD.
>
> Amid the *host* of attractions presented for public attention in the dramatic world—TRAGEDY, in various representatives—OPERA, *Italian* and *English*—SCENIC ILLUSIONS of Classic and gorgeous display—it may almost be doubted whether unostentatious COMEDY (however justly recognised as the fair transcript of *truth* and *nature*) should not for the present "stand aloof" and "cloak its smiles."
>
> Surrounded by *Leviathans* of talent, to wit—Leviathan *Kean*, Leviathan *Cooper*, Leviathan *Conway*, Leviathan *Hamblin*, and in our admired foreign visitants, a whole "troupe" of Leviathans, &c. &c. &c. the *little fishes* scarcely can find *sea-room;*—nevertheless, the loaves *and* fishes must be *angled* for, else they surely never can be *caught*. . . .
>
> He requests as a personal favour, *forbearance* on the part of his *editorial well-wishers*, from giving insertion to *puffs*, direct, collateral or collusive. He is not aware of any paramount merits of the *moral* or *amiable* cast. . . .

Am I not shuffling a very mixed hand? On December 17th, those patient subscribers to Garcia's enterprise were rewarded with a second opera — L'Amante Astuto — of quite home-brewed composition, since the words were by Rosich and the music by Garcia. The Signorina sang Rosalia, her mother was Chiara, her father Raimondo, her brother Carlotto, and Rosich Anacleto. Could any family party be simpler or more self-contained? Behold, but one stranger in our midst! I fear L'Amante Astuto was but thin beer to the golden wine of Rossini; at any rate, after another performance on December 20th, it made way for the revived Barber on the 24th. Perhaps the chill of the reception of the second opera led to the heading of the advertisement of the Barber on the 27th: "The public is respectfully informed, that Stoves have been erected, and Pipes distributed through various parts of the house, which renders the Theatre perfectly warm and comfortable."

If Hilson was not the precursor of Mitchell, Barnes was. Here is the first advertisement of his benefit, on December 21st; it is to be found in the American of December 20th:

> A PACK OF CARDS
>
> So many *Honours* have already been *dealt* without *shuffling*, or the assistance of KNAVES, Mr. BARNES can fairly expect that though unaided by KINGS or QUEENS, the Public will steal [*sic*] *deal* so fairly by him, as to enable him to boast he yet possesses the ODD TRICK. In return he pledges himself to afford them
>
> LOVE FOR LOVE;
> and though he envies none of his
>
> RIVAL VALETS,
> He hopes he will acquit himself of all
>
> MISTAKES OR BLUNDERS
> *On Wednesday Evening Next.*

In Love for Love ("for the first time these 10 years," and "altered" and "now performing" at Drury Lane) Barnes played Foresight; Hilson was Ben, Simpson Valentine, Foot Sir Sampson Legend, Stanley Tattle, Woodhull Scandal, Mrs. Sharpe Angelica, Mrs. Battersby Mrs. Frail, and Mrs. Hilson Prue; again a good cast, if only in parts, methinks. I am very enthusiastic about this season at the Park. Barnes signalised his benefit, also, by bringing out, for the first time, the farce of The Rival Valets, or, Mistakes and Blunders. Hilson played the astute servant, Frank, and Barnes the stupid Anthony; a preciously funny pair they must have been. Others in the cast were Kent as Perkins, Stanley as Welford, Mrs. Sharpe as Sophia, and Mrs. Wheatley as Dorothy.

I should like to have attended this performance for the plays, but more especially to have heard Barnes in his promised speech: "It being customary to have a CALL! Mr. Barnes will deliver an *Extrumpery Address*, in the character of *Mawworm.*"

Two more novelties of widely differing character crowded the festivities of the Christmas season. On Monday, December 26th, by time-worn custom, the apprentices were regaled with a performance of George Barnwell; following came "for the first time in America," a "serious melodrama," Jocko, or, the Ourang Outang of Brazil. Really, this seems like a sad degeneracy for a stage so recently glorified by the art of a Kean and a Malibran! In the thing appeared Kirby, the pantomimist, who played

Jocko, to the Fernandez of Richings, the Pedro of Kent, the Dominique of Placide, and the Cora of Mrs. Smith (the Miss Parr of March last?). The long bill also included a naval ballet, The Landing of the American Tars, or, the Christmas Frolic, danced by Parker, Collingbourne, and Mrs. Smith.

TANCREDI

The second novelty was of the operatic world — Rossini's long-popular Tancredi and Almenaide (December 31st):

Tancredi	Signorina Garcia	Roggiero	Signor Crivelli
Orbazzano	Signor Angrisani	Almenaide	Madame Barbiere
Argirio	Signor Garcia		

I give a brief review from the American of January 3rd:

> Madame Barbiere, after she recovered from the great and manifest alarm under which she made her appearance, fulfilled all expectation. The perceptible improvement which occurred both in her singing and acting, as her fears gradually vanished, was delightful until towards the close she gave full effect to her clear, powerful, and most striking voice. Of *the Garcia* as Tancredi what shall we say—above all what of the *di tanti palpiti,* in singing which she played with her voice in the most enchanting manner? We will only say to all—go and hear.

I do not know with what sweeter notes I could usher in the New Year of 1826 than those glorious contralto tones of the Signorina in *Di tanti palpiti,* a number of which her hearers never had enough until her voice was silenced in death.

Other holiday offerings attract. On January 2nd, the bill ended with a pantomime, Harlequin and Talking Bird, or, Singing Trees and Golden Waters, in which a number of friends, old and new, disported: Parker as Harlequin, Collingbourne as Pantaloon, Kirby as Clown, and Mrs. Smith as Columbine, a group as excellent in its field as either the operatic or the dramatic aggregations now performing in the theatre. The pantomime was repeated many times. On January 4th, Kean, who must have been in transit to Philadelphia, volunteered for Mrs. Hilson's benefit, and played the part of Lear; this may have been in remembrance of the insult offered her on the riotous night of his first performance in November.

On January 7th, operagoers were confronted by the first sign since so familiar to their successors in the seats of the anxious: "In consequence of the indisposition of Signor Garcia, the opera advertised for this evening, is unavoidably postponed." A mere dramatic offering — Laugh When You Can, Jocko, etc.— was substituted. A similar notice blighted the spirits on January 14th, and again on January 28th. We see that the concomitants of opera-giving do not vary.

Paul Pry

A highly interesting novelty was Poole's three-act farce of Paul Pry, given on January 11th, and destined to be a favourite for many years to come. Ireland states that none of the actors were pleased with their parts, and all predicted a failure; this shows that the actor-nature, also, does not change. The play must always have owed its success to the interpreter of Paul Pry, himself, who was always "just dropping in," to ferret out the secrets of the household he chose to victimise, and who, of course, fished out of a well "those papers" that confounded the guilty and relieved the innocent. A reading of the play fails to impress us, however, with the great humour of this character; the characters of Mrs. Subtle and Grasp must have seemed, in 1825, strangely like a similar pair in Fraternal Discord. The original cast, advertised in the American of January 11th, puts down Mrs. Battersby for the striking part of Mrs. Subtle; yet Mrs. Wheatley was always identified with the character:

Colonel Hardy	Mr. Barnes	Paul Pry	Mr. Hilson
Frank Hardy	Mr. Stanley	Doubledot	Mr. Nexsen
Witherton	Mr. Foot	Simon	Mr. Bancker
Somers	Mr. Woodhull	Eliza	Mrs. Sharpe
Old Stanley	Mr. Wheatley	Phœbe	Mrs. Hilson
Harry Stanley	Mr. Lee	Mrs. Subtle	Mrs. Battersby
Grasp	Mr. Kent	Marian	Miss Placide

Cooper and Conway

The Damon and Pythias of latter-day tragedy returned on January 16th, in the inevitable sign of their returning — Venice Preserved. Mrs. Hilson generally played the characters that fell in the earlier visit to Mrs. Barnes. Cooper might have ruminated on falling stars, as he agreed thus frequently to unite his forces with those of Conway; Conway might have cast a thwart glance at Kean, shining sole and single in his sphere. The co-stars, with the Garcia troupe, rounded out January, with distinction, if not, I fear, with huge financial benefit. Their repertoire could now seem but of the most familiar, when Venice Preserved was followed successively by Othello, The School for Scandal, and The Orphan; all interested in the theatre must have seen these casts before. Something like this reflection may have crossed the minds of the stars; they sought novelty on January 23rd by reviving "Monk" Lewis's old play, Alfonso, King of Castile, Cooper enacting Orsino, Conway Cæsario, Mrs. Hilson Amelrosa, and Mrs. Battersby Ottilia. It must have seemed like a breath of long ago to people who remembered the last years of Dunlap's consulate. The attempt died with one performance. On January 25th a more vital change came with

Henry IV, Cooper's Hotspur being opposed by Conway's Prince; Mrs. Sharpe, whose versatility was even then beginning to make itself known, playing Lady Percy, and Hilson Falstaff. For his benefit on January 27th, Conway sighed as Romeo to, I fear, the not very passionate Juliet of Mrs. Hilson; Cooper was Mercutio. January 30th brought Cooper's benefit, when he played Antony to Conway's Brutus and Clarke's Cassius; he ended the evening with Young Wilding.

January had always been a bad month in the New York theatre; the reader remembers that often the house would be closed in old times for that month and part of February. Conway and Cooper combined did not, in 1826, lift the burden from the manager's shoulders. The Mirror of January 28th, proclaims that "it is with unfeigned regret that we have witnessed, night after night, 'a beggarly account of empty boxes.'" Opera, Cooper and Conway, all, failed to draw!

The last weeks of January, then, belonged, except for the opera, to Cooper and Conway, though the public failed to respond. Ireland informs us that Cooper, on his benefit-night, "had the bad taste to make a speech, in which he cast something like reproaches on his friends, for deserting him for the more novel entertainment of the Italian opera. Poor Cooper!" proceeds Ireland, "the sun of prosperity that had long shone brightly on him was fast withdrawing its beams, but the golden harvest which he had so profusely gathered had been foolishly wasted, and little now remained for winter's use." Cooper had been twenty-eight years before the New York public, a public notoriously fickle, and he must have realised that newer lights were beaconing to newer fields. The American of February 8th prints a letter from Cooper, in explanation of those remarks at his benefit.

RETURN OF KEAN; ROSSINI'S OTELLO

If part of January belonged to theatrical stars a bit less bright, not to say dimmed, the entire month of February was Kean's, the unrivalled luminary of the heavens — always excepting, of course, the two nights a week that fell to the beloved Signorina and the Italians, Italians, by the way, who were almost all Spanish.

Kean re-appeared on February 6th, after an exciting but prosperous term in Philadelphia. It is almost unnecessary to state that his entrance part was Richard III, with Woodhull, Lee, Foot, Mrs. Battersby and Mrs. Hilson in a support none too strong. Kean's second rôle (February 8th) was almost as inevitable as his first — Othello. By coincidence the night preceding (February 7th) witnessed the first production by the Garcias of Rossini's Otello. The American, of February 8th, shows no great public rush to enjoy what would strike us today as a rare treat; the episode of Kean and Garcia is, indeed, treasure-trove to the antiquarian:

> The house was not full; not so full as it should have been, after much allowance for the inclemency of the night. . . . The part of Desdemona was supported admirably well by Signorina Garcia, who evidenced as an actress powers scarcely inferior to her excellence as a singer. There was in her demeanour a combination of dignity and grace, and when proper, a pathos in her expression most happily adapted to the character, which she represented with more effect than we have ever witnessed. Garcia performed Otello in a style far exceeding our expectations . . . and we have no hesitation in pronouncing him, with due allowance for the medium through which he expressed the passions of the part, the best representative of the Moor that we have ever seen. . . . Angrisani fully sustained the reputation he has acquired; and Madame Barbieri supported the difficult part of Roderigo in a manner even exceeding the expectations of her warmest admirers.

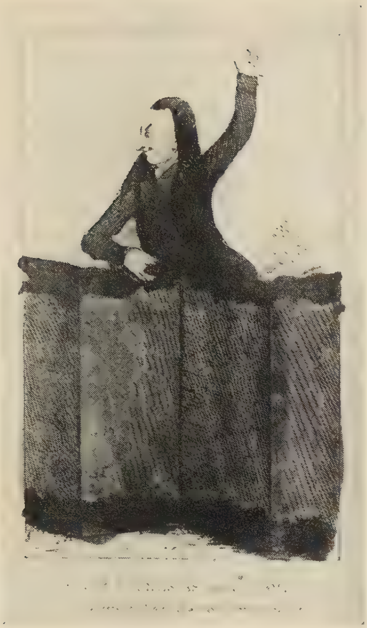
After praising the work of the orchestra, and severely condemning that of the chorus, the reviewer proceeds:

> After the 2d act, when Garcia left the stage, he was accosted by Mr. Kean, who introduced himself as he said, for the satisfaction of expressing his admiration at the excellent manner in which the part of Othello had been represented, and of complimenting the artist who had so well delineated a most difficult character. The reply was, that the approbation of so distinguished a master in his art was the most satisfactory tribute and the most pleasing recompence that could be paid.

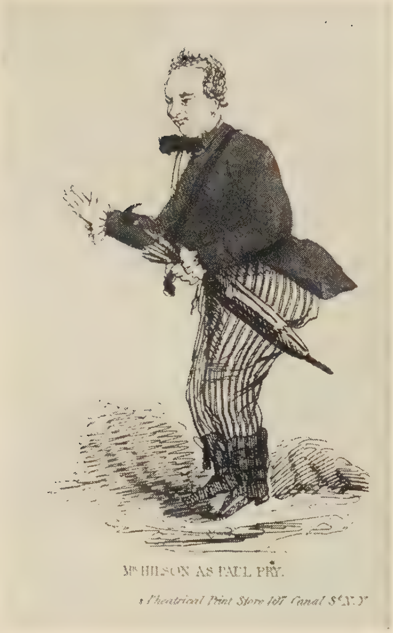
Otello was the fourth opera produced since November 29th, three of them by Rossini; the reader will agree that the Metropolitan Opera House a century later could not dream of subsisting for so many weeks on so scanty an offering, and with the same singers throughout. Other participants in Otello were Garcia, Jr. (Iago), Angrisani (Elmiro), Crivelli (the Duke), and Mme. Garcia (Emilia).

Kean went forward with Sir Giles Overreach, Hamlet and King Lear (with Miss Brundage as Goneril!), and announced Richard II for February 15th; he did not produce it. Instead, on the 16th, the American apprises us that the tragedy was postponed "in consequence of Mr. Kean's severe and continued illness." Richard II was finally played on the 20th, when the support included Clarke as John of Gaunt, Lee as Bolingbroke, Woodhull as York, Stanley as Norfolk, Foot as Northumberland, and Mrs. Battersby as Queen, and Mrs. Sharpe as Lady (with a song).

Kean continued with Bertram (February 23rd), with Mrs. Hilson as Imogine, and Mrs. Sharpe as Clotilda, and for his benefit (February 24th) Selim, in the rapidly-dying Barbarossa, a tragedy that must have been surprised to find itself still alive. He ended that bill by appearing as Paul, to the Virginia of Mrs. Sharpe. So Kean departed for another round



JOHN BARNES AS MAWWORM
From the Harvard Collection


Mr HILSON AS PAUL PRY.
Theatrical Print Store 107 Canal St N.Y.

THOMAS HILSON AS PAUL PRY
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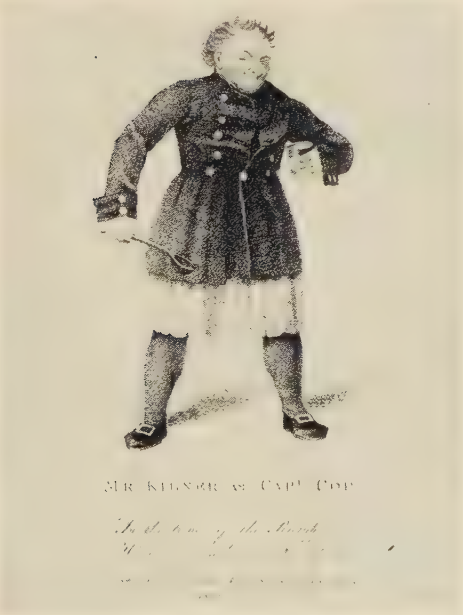
MR KILNER AS CAPT COP

THOMAS KILNER AS CAPTAIN COPP
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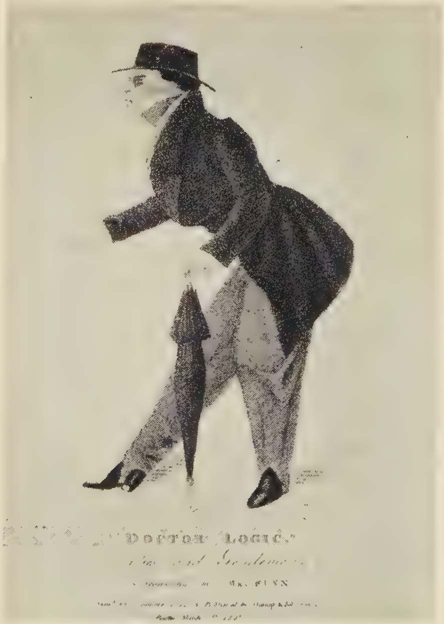


H. J. FINN AS BOB LOGIC
From the Harvard Theatre Collection

of more or less distressing visits to other cities, some of which could not dissociate ideas of morality, not to say patriotism, and art.

What ailed the public? Even Kean did not pack the house; nor did the two nights of Italian opera, weekly. The Mirror of February 18th says "Since our last, Othello, A new Way to Pay Old Debts, Hamlet, and King Lear have been presented at this house. We presume it is in consequence of the prevalence of the influenza, that the boxes have not been crowded. The Italian opera singers have *got up* Otello in a very satisfactory manner, but from the cause before mentioned, they are not so successful in attracting an audience." Of Kean's Richard II, the Mirror of February 25th says: "It approached towards a consummate and perfect piece of acting. . . . Mr. Kean looked and acted like a King—woe's slave; but still, throughout each act, he displayed his high blood, and made us feel he was 'every inch a King.' The other characters were very respectably supported, with the exception of Topac, who enacted Aumerle. Mr. Clarke . . . in face, appeared as if he had tumbled into a flour-tub"; and Mrs. Sharpe, in Angels Ever Bright and Fair, "was out of tune, especially in her upper notes."

NEW PLAYS; MR. AND MRS. J. H. HACKETT

Much interest attaches to late February and to March, 1826. Of course I do not refer to a machine-made melodrama, produced on February 22nd—The Invasion of Russia, or, the Conflagration of Moscow, with Simpson (does the reader note how he has recently yielded to Clarke, Stanley and Lee?) as Alexander, Clarke as Napoleon, Stanley as Petrowitz, Woodhull as Tormazoff, Richings as Etienne, Hilson as Benjamin, Mrs. Hilson as Rhudina, and Mrs. Sharpe as Victorine.

This was, I fear, only "another of those things." But great delight inhered in the announcement on February 27th, of the return to the stage of Mrs. Hackett (late Miss Leesugg) as Countess Rosalvina and Marian Ramsay. The American of February 28th informs us that "she made her first appearance for seven years to a moderate audience," but "a pelting shower . . . must have deterred numbers from attending. . . . She was received with a degree of enthusiastic approbation." "Afflicted with a severe cold, she went through her two arduous parts with animation and correctness. . . . The *naivete* of her performance was delightful."

We remember that the highly popular Miss Leesugg retired in 1819, on her marriage to the successful merchant, Mr. Hackett. But prosperity is not necessarily an abiding possession; besides, Mr. Hackett always hankered for a stage career. So back again to the boards that had so missed her came the favourite of seven years ago hardly a day older in appearance or talent. Next year and for several years after, she was, with her sister, Mrs. Sharpe, regularly attached to the Park company; now she was but a brief, though welcome, visitor. For her second night (March 1st), Mrs. Hackett played and sang Rosetta, in Love in a Village, and on this occasion her husband made his first appearance on the stage, in the character of Justice Woodcock. Of the lady the American of March 2nd states that "she gives a distinctness of emphasis and enunciation which is rare indeed. . . . It is pleasing to be able to follow the warblings of a melodious voice, and take the sense of the text, as well as admire the sweetness of the music"; was this a sign of weariness of Italian singing, or a gentle reproof of singers in English whose diction was less admirably clear? Hackett apparently disappointed as Woodcock; at least, no one was carried away. Hear the same issue of the American:

> But the great attraction . . . was the first appearance of Mr. Hacket. . . . The doubts, fears and anxieties of a "first appearance on any stage" can easily be perceived . . . not to fail is to succeed. . . . Gazed on by numerous friends with whom he had been connected in other walks of life, all equally anxious for his success—he bore himself in the character more than respectably, and gave a faint idea of what might be expected from a future display of talent which he is known to possess.

Mrs. Hackett, on March 3rd, was seen in The Cabinet, and, on March 6th, had the temerity — in view of the Rosina of the Signorina, heard only two nights previously,— to enact Rosina in the English version of The Barber of Seville, with the support of Barnes, Hilson, Placide, Richings and Stanley. She repeated it on the 8th. On the 10th, for her benefit, she performed Diana, in Lionel and Clarissa, and Kitty, in High Life below Stairs. Her husband again essayed the boards; he now enacted Sylvester Daggerwood, giving imitations of various actors, and also Monsieur Mallet, the auctioneer, Uncle Ben, etc. Success crowned his efforts. The American of March 11th asserts that the house was "crowded to excess" by "perhaps the most enthusiastic assemblage ever drawn together in the Theatre. Mr. Hackett's success in his imitations was complete. . . . The only incident which caused a momentary suspension of the pleasure of the night was, that Mr. Bancker, at the close of one of the scenes, fell into a *fit*."

JOHN HOWARD PAYNE; ROSSINI; MISS KELLY; HAMBLIN

Our narrative is like the crab; it can go backward as well as forward. It now does the former, and picks up the first performance in New York (March 6th) of Payne's little play, Mrs. Smith, an amusing piece dealing with mistaken identity between two ladies bearing that name, and the confusion and jealousy of their attached males. The first cast at the Park included Hilson as Smith, Simpson as Charles Wentworth, Mrs. Hilson as

Mrs. E. Smith, Mrs. Sharpe as Mrs. S. Smith, Mrs. Smith (a sense of humour somewhere may have assigned her this part) as Peggy, and Foot as Stanley.

Everything of Payne's interests us; but not everything of Rossini's today. Another opera by the then exalted *maestro* was brought out on March 14th — Il Turco in Italia, with, of course, the usual singers, Angrisani, Mme. Barbieri (or Barbiere, or Barbeire), Rosich, Crivelli, Garcia, Garcia, Jr. and the delightful Signorina. I wonder if operagoers of today will sympathise with those of 1826, when they read that, on the night of March 18th, "in consequence of the indisposition of Signor Garcia, jr." the opera of Il Turco in Italia — second performance — could not be given, and that Tancredi was sung instead? Probably the beloved Signorina's *Di tanti palpiti* atoned.

The American of March 22nd announced the first performance, for that evening, of the farce, Deaf as a Post, with Hilson as Tristram Sappy, Simpson as Templeton, Mrs. Sharpe as Sophia, and Miss Placide as Amy. This announcement seems to have escaped the lynx-eyed Ireland, who ascribes the *première* to April 26th, when he gives a cast embracing, in addition to the above, Mrs. Wheatley as Mrs. Plumpley, Mrs. Smith as Sally Maggs, and Kent as Old Walton. An interlude, White Mice, on March 23rd, had Richings as Joe Strickland, and Miss Placide as Kitty.

The Cataract of the Ganges had been revived in these latter days; only the appearance of so many stars could have kept it from the stage for so many months. It now had many repetitions. A pang must have gone through many hearts on seeing the part of Ubra assigned to another, though that other was the popular Mrs. Sharpe; the recent death of Mrs. Bancker, the original representative, must have been still present to many minds.

But let us haste to more cheerful matter. And what could be more enlivening than Lydia Kelly, who on March 29th returned, fresh from triumphs in Boston and Philadelphia, to act her favourite part of Beatrice? Ireland also missed this performance, since he gives her début as on April 3rd, in Letitia Hardy and Cherry in the very popular spectacle of the preceding season. These parts she did indeed play on that night. Lady Teazle, Mrs. Oakly, Lady Bell (Know Your Own Mind), Donna Violante — these led to her last night (April 14th), when she enacted Rosalind, to the Celia of Mrs. Sharpe. For her benefit (April 17th) she gave Miss Dorillon and Cherry. So much for comedy revived!

Meantime, let us dance in imagination, on April 6th, with Mrs. Smith, who on that night executed a *pas seul,* as did also little Julia Wheatley. This little lady and the "2 Masters Wheatley" appeared together in other dances. Was one of these young Masters the William Wheatley of Black Crook fame — or defame?

April saw but little more of interest at the Park. Mrs. Sharpe, on the 20th, sang Vespina to the Clari of Mrs. Hilson. For Simpson's benefit, on the 21st, Mrs. Hackett (not Mrs. Hilson, as Ireland reports) volunteered and first sang Bertha in Der Freischütz. On the same night the juggling of M: and Mme. Robert filled the interval between the opera and a new "equestrian drama" then first produced — The Post Chaise — a delectability employing Woodhull as Deshayes, Simpson as Leonard, Clarke as Florigny, Barnes as François, and Placide as John. The Post Chaise and the Roberts figured in subsequent bills.

The new tragic star — Hamblin — came back on April 24th; again he chose, as his first character, Hamlet. On the 26th he enacted William Tell, and, on the 27th, Damon — quite the Cooper repertoire. On April 28th was first produced a version of Massinger's The Fatal Dowry, which, as we have seen, was advertised, but withdrawn, in December. In the present performance Hamblin was Romont, Lee Charolois, Stanley Young Novall, Woodhull Rochfort, and Mrs. Sharpe Beaumelle. This noteworthy event was followed by The Post Chaise and (for the sixth time) the juggling Roberts. Thus many viands made a meal in 1826. Hamblin essayed Reuben Glenroy (May 1st), with Barnes as Cosey, Mrs. Hilson as Rosalie, Mrs. Sharpe as Mrs. Glenroy, and Mrs. Wheatley as Mrs. Moreen. His Macbeth on May 3rd was matched with no very strong wife in the Lady Macbeth of Mrs. Hilson. His benefit bill on May 5th must be instanced for the remarkable amount of entertainment supplied. Conway volunteered for Jaffier, and Mr. and Mrs. Hamblin played Pierre and Belvidera. Is He Jealous? followed, with the Hamblins as Belmour and Harriet, and Mrs. Sharpe as Mrs. Belmour. The Review concluded the programme, Conway enacting Looney MacTwolter, Barnes Caleb Quotem, Hilson Deputy Bull, Hamblin John Lump and Mrs. Sharpe Grace.

Another Italian Opera; Return of Kean

We must again look backward; let us not forget the Italians (or Spaniards) who had valiantly brought operatic art to the attention of New Yorkers, for two nights a week during this crowded season. A sixth opera saw the light on April 25th; this was La Figlia dell' Aria, or Semiramide, "composed expressly for the city of New York" by Garcia, to words by Rosich. Of the six operas thus far presented, we see, then, that four were by Rossini, two by Garcia! La Figlia dell' Aria, like many other operas "composed expressly" for this long-suffering city, turned out to be a failure; it was but the sad precursor of that other dismal figlia-fiasco, Puccini's The Girl of the Golden West. In it, the Signorina sang Semiramide (Rossini's Semiramide we remember only as the adorable Adelina Patti); Angrisani was Nino, Garcia Memnon, Rosich Timoteus, Signora

Garcia Neride, and Crivelli Cerinto. The success of the work may be gauged from the fact that other operas replaced it on May 6th, 13th and 16th. On May 20th, when it was again announced, Signorina Garcia's illness caused a mere play to be substituted. So much for that Figlia dell' Aria!

The public, with Chatham Garden going strong, and the Circus just beginning, was undoubtedly demanding highly seasoned fare. Hamblin departing, Kean returned as Richard, on May 11th; the Queen was Mrs. B. Stickney (late Battersby). In this lady's new marriage to an equestrian, tragedy joined with the circus, and I hope was happy ever after. When Kean played Othello on May 12th, Mrs. Barnes began a fresh engagement as Desdemona, Mrs. Battersby-Stickney knocking heavily at the door as Emilia. On the next night Garcia presented Otello. In King Lear (May 15th) Kean was supported by Clarke as Edmund, Simpson as Edgar, Mrs. B. Stickney as Regan, and Mrs. Barnes as Cordelia. Before his departure, Kean also played Bertram, Sir Giles, and Shylock — this last on May 22nd, with the delightful Mrs. Barnes as Portia. On the 25th, these two performers appeared as Hamlet and Ophelia; and for his benefit (May 26th), Kean played Cardinal Wolsey for the first time in New York, to the Katharine of Mrs. Barnes (also a first essay):

Henry VIII	Mr. Foot	Sands	Mr. Kent
Wolsey	Mr. Kean	Lovell	Mr. Jervis
Cranmer	Mr. Clarke	Guilford	Mr. Placide
Buckingham	Mr. Lee	Gardiner	Mr. Woodhull
Cromwell	Mr. Simpson	Katharine	Mrs. Barnes
Norfolk	Mr. Stanley	Anne Boleyn	Mrs. Hilson

Kean also enacted Sylvester Daggerwood, with imitations of Braham, Incledon, Munden, Bannister, Kemble, and others.

Novelties; Don Giovanni; Mrs. Hackett

John Howard Payne was frequently before the public. Another trifling adaptation of his from the French came on May 19th; this was the very amusing 'Twas I, or, the Truth a Lie. The plot hinges on the question of whether Georgette Clairville was kissed under the cherry tree, who kissed her, and when and why. Madame Mag believes it was Delorme who kissed her — as indeed it was — but in the end Madame Mag is driven from the village as a common, gossiping nuisance! The cast at the Park must have been admirable, with Mrs. Sharpe as Georgette, Barnes as Marcel, the country boy, Lee as Delorme, Mrs. Wheatley as Madame Mag, Miss Placide as Julienne, Delorme's wife, Mrs. De Luce as the Marchioness, Jervis as the Mayor, and Wheatley as the Crier. Wheatley, by the way, was, artistically, merely the husband of his wife. 'Twas I was very successful; the sixth performance occurred on May 31st.

A novelty more splendid to us was the first performance in America of Mozart's Don Giovanni, given on May 23rd. This epoch-making event might have been witnessed by the writer of the libretto, Lorenzo da Ponte, then Professor of Italian at Columbia College. The first cast was

Don Giovanni	Garcia	Don Pedro	Angrisani
Don Ottavio	Milon	Donna Anna	Mme. Barbiere
Leporello	Garcia Jr.	Donna Elvira	Signora Garcia
Massetto	Angrisani	Zerlina	Signorina Garcia

Milon, it will be observed, was new; let us hope he was equal to *Il mio tesoro;* I feel sure that the Signorina did full justice to *Batti, batti.* Don Giovanni was given many times.

In face of this great, immortal production, I pass over in silence Mrs. Hilson's revival, for her benefit, on May 24th, of Morton's comedy of Education, given for the first time in fourteen years, and with Cowell (for that night only) as Suckling.

May, it must be owned, with Kean and Mrs. Barnes, and with the performances of Don Giovanni, was a red-letter month at the Park. At the Chatham, however, strong opposition, as we shall see, was offered by forces headed by Maywood, Conway, and Mr. and Mrs. Duff. Perhaps because of this, Kean's engagement at the Park was extended. He appeared as Sir Edward Mortimer on May 29th; Mrs. Barnes gave Young Norval (!) and Cherry on the 31st — of course for her benefit. On June 1st, Kean and Mrs. Barnes united in The Stranger, and Kean played Richard III on the 2nd. This was practically the last of Kean for the season. As a matter of fact, in the final days interest drifted heavily to the Chatham, where Mrs. Duff was giving some of the greatest performances of her life, and some of the best ever given in the city by any actress.

Restlessly one star followed another. Mrs. Hackett returned on June 5th in Der Freischütz and Turn Out; on the 7th, she appeared in Lionel and Clarissa and Brother and Sister. The Devil's Bridge (June 9th), The Haunted Tower (12th) — these were final offerings of the distinguished lady. A new farce varied the monotony on June 8th — Wool Gathering, or, the Absent Man:

Old Pickleton	Mr. Kent	Mrs. Pickleton	Mrs. Wheatley
Wander	Mr. Simpson	Clarissa Mango	Mrs. Sharpe
Hector Mango	Mr. Lee	Harriet Pickleton	Mrs. Hilson
Humphrey	Mr. Placide		

Two young men rushed in where better actors were not allowed to tread. Clarke, for his benefit, on June 14th, had the quaint idea of reviving Hughes's century-old The Siege of Damascus; in it H. Hosack, in the character of Phocyas, made his first appearance on any stage. Ireland informs us that he became the husband of Mrs. Tatnall, and that he was also of a distinguished New York family. He did not remain on the stage very long. The second adventurer was young Mr. Mumford, who enacted Reuben Glenroy on June 15th — the very next night; perhaps he wished to prove that misfortunes never come singly. He, however, had three or four trials. He repeated Reuben Glenroy on the 22nd, sang a song at Woodhull's benefit on the 23rd, and, for his benefit, on June 29th, had the temerity to essay Bertram, and to give imitations of Mathews. The American of June 16th prints a flattering account of Mumford's début; the Mirror of June 24th is unfavourable to Hosack, and rather kind to Mumford.

Thus June dragged its slow length along. For her benefit (June 19th), Mrs. Hackett acted Priscilla Tomboy, Young Wilding (!) and Mme. Bellegarde to her husband's M. Morbleu. When Mrs. Sharpe took her night (June 26th), her brother-in-law Hackett once more appeared, giving an imitation of Kean as Richard III.

Edwin Forrest

The great event — great, as viewed in the light of subsequent history — came on June 23rd, when, for Woodhull's benefit, a young man named Edwin Forrest appeared as Othello. This, in light of Kean's recent engagement, was a daring thing to do; the young visitor from Philadelphia, however, won a fine success, and thus started on a career of nearly a half century of triumphs. The first night of Edwin Forrest in New York, followed so closely, too, on the débuts of Hosack and Mumford, that even the most kindly might — and, I fear, did — hesitate about attending. Fortunately, the Mirror of July 1st gives an admirable account of the proceedings:

> We apprehended that the young gentleman had been somewhat rash in selecting the character of Othello for his debut, while Kean's masterly performance of it was yet fresh in the memory of the audience; but the event proved our miscalculation, and our disappointment was most agreeable. Mr. Forrest, we understand, is not yet twenty-three years of age; and the rapid advancement he has made towards professional eminence, in so young an actor, is little less than astonishing. We perceive in Mr. F. something more than the mere student of elocution, servilely copying some favourite star of the day: it is evident that he looks to nature for models, and to his own genius for instruction. He is highly original, and yet, except a few mannerisms, without any disagreeable eccentricities of style; and, with a correct idea of the author's meaning, possesses the all-essential faculty of entering with enthusiasm into his part, and identifying himself with the character he represents. We will venture to say, and

> we find the opinion of many others coincides with our own, that for a true and vivid picture of conflicting passions, Mr. Forrest's Othello is superior to any in this country except Kean's. Mr. Forrest's acting has no decided resemblance to that of any performer whom we recollect. In the reading of ordinary passages, he seems to aim at a proper medium between the familiar and declamatory tone. Want of sufficient practice, we presume, as yet prevents him from giving to such readings the polish they may in time acquire; but we trust he will persevere in his present plan, for almost anything is preferable to the drawling cant of the old school. Mr. Forest's [*sic*] face and person are well adapted to the stage, and his talents are such as to promise to place him, with proper pains on his part, in the very highest rank of his profession.

This is an extraordinarily prophetic review; one is amazed at its fairness, its perspicacity, and its wise prevision. That Hosack and Mumford had blocked the way for youthful visitors — that, in other words, Woodhull's benefit was not a success — is proved by the fact that, after the dramatic season at the Park had closed, Woodhull took another night. The American advertises it for July 18th, and excuses it thus: "his benefit night having proved unproductive, the Manager has kindly offered to re-open the Theatre." A trail of impecuniosity, then, followed in the wake of Forrest's first appearance in New York. On the 18th Woodhull appeared as Macbeth, Hackett in Sylvester Daggerwood, and Hilson and Mrs. Sharpe in No Song No Supper.

CENERENTOLA; PONTIAC

The dramatic season was about ended, but the operatic kept on. The seventh novelty offered the fifth Rossini opera — La Cenerentola, produced on June 27th.

Clorinda	Mme. Barbiere	Prince Ramiro	Milon
Tisbe	Mme. Garcia	Alidoro	Angrisani
Cenerentola	Signorina Garcia	Dandini	Garcia Jr.
Don Magnifico	Rosich		

Let us rush home. On June 28th, for Foot's benefit, "his friend Kean" played Richard III. For Richings's benefit (June 30th), a gentleman, undeterred, made his first appearance on any stage, as Almaviva; in The Marriage of Figaro E. Metz (whom we know in concerts) was Fiorello, and later in the evening was Paul to Mrs. Sharpe's Virginia. Mrs. Hilson was Cherubino, and Mrs. Sharpe Susanna — both for the first time.

Any American piece must detain us. On July 4th, the Park patriotically presented Pontiac, or, the Siege of Detroit; I know not the author or the plot. The cast included Clarke as Colonel Gladwin, Stanley as Major Dalzell, Simpson as Captain Freeman, Lee as Pontiac, Foot as Navarre, Mrs. Stickney as Utina, and Mrs. Sharpe as Angelique. On the same evening was got up a "new patriotic piece," The Jubilee, or, the Triumph of Freedom, with Richings as Captain Aimwell and Mrs. Stickney as the Goddess of Liberty.

Hackett had a benefit on July 6th, when he acted Tony Lumpkin to his wife's Kate, and Mrs. Sharpe's Constance; gave his recitation, Uncle Ben, and a new story, The Younger Days of Hans Knickerbocker; appeared as Sylvester Daggerwood; and ended the evening with M. Morbleu, Mrs. Sharpe being Adolphine. There is something very amateurish, tentative, and imitative about the early efforts of Hackett. The bills suggest the mimic, rather than the actor.

The season of the actors was announced to close on July 7th, though, as we have seen, the house opened once again in mid-July for Woodhull's second attempt at a benefit. As a matter of fact, the players appeared on July 8th, "owing to the indisposition of Signorina Garcia." The opera, however, continued till August 11th, when The Barber of Seville ushered out the Garcia troupe, as it ushered them in on November 29th. On July 14th, Crivelli was advertised as Ramiro, in Cenerentola. Familiar operas were given till the end, except that, on July 26th, Zingarelli's opera of Romeo e Giulietta was produced, with Madame M. Garcia (so announced) as Romeo, Mme. Barbieri [*sic*] as Giulietta, Angrisani as Gilberto, Signora Garcia as Matilda and Garcia as Everardo Capelli. Was "Mme. M. Garcia" a way of saying that the Signorina was now Mme. Malibran? She had, indeed, been Mme. Malibran and wife of an elderly wine-merchant of New York, since March 26th last.

This incursion of a band of foreign singers into the little town of New York seems to me remarkable; when one considers that there were never more than three leading women singers and five male, one is amazed at the results accomplished. When, furthermore, one remembers that only eight operas were produced, and that the season lasted upwards of nine months, one simply marvels at the feat. The Metropolitan Opera House, I feel sure, could not carry through a season of over eight months with only eight singers and eight operas; yet see what Garcia did in 1825–26, and in so small a city!

An epic pen is needed to sing the glories of the season just passed under review. It is doubtful if any similar term at the Park ever equalled it, or if, indeed, any theatre before or since ever offered to New Yorkers within a period of ten months, so splendid a succession of brilliant names. I feel that the stock company itself was possibly the best ever connected with the establishment. Clarke, Lee, Stanley and Simpson for juvenile leads; Hilson, Barnes and Placide for comedy; Foot and Kent for old men; Richings and Woodhull for utility work; Mrs. Wheatley, best of comedy dowagers and chambermaids and old maids; Mrs. Hilson, the gentle heroine of melodrama and romantic comedy; Mrs. Sharpe, the versatile, Mrs. Battersby-Stickney, Miss Placide — this is an aggregation of more than respectable merit. When, however, we pass from them to the stars who flamed in quick succession across the famous stage, we are almost dazzled. Cooper, Conway, Miss Kelly, Mrs. Barnes, these we know and admire; Kean is, of course, unique, the one unquestioned genius of his time. But what of Thomas Hamblin, so long to rule the Bowery in its palmiest days? And what of the return to the stage of the excellent Mrs. Hackett? And here are the first tentative efforts of Hackett himself, Hackett soon to acquire renown as an international celebrity. At the very end of the season comes another, for many years to reign as the one American tragedian of first magnitude — Edwin Forrest, whose fame lives to our own generation.

So much for the drama; but when we arrive at the new form of art — the Italian opera — what have we to say of five works by Rossini, introduced in one season, with the incomparable Signorina — the great Malibran — to interpret them? One needs an epic pen.

CHAPTER VII

CHATHAM GARDEN, THE LAFAYETTE, ETC., 1825-1826

BARRIÈRE, after brief recess, was again ready to open at Chatham Garden, on August 15, 1825. He advertised that the stage was "materially enlarged," thirty feet being added to its depth. It was now "equal to any in the union." Furthermore, "a variety of splendid Scenery and Decorations have been completed." The opening bill comprised The Honeymoon, with Mrs. Waring as Juliana and Henry Wallack as Aranza. Mrs. Wallack danced in the ballet of Red Riding Hood, and played Dolly in Fortune's Frolic, to the Robin Roughhead of Durang. Which Durang?

The opening nights flitted by with old favourites in old plays — the Wallacks, Scott, Thayer, Roberts, Herbert, A. Simpson, Mrs. Entwistle, Mrs. Waring, Mrs. Walstein, Mrs. Hughes. August 18th presented Howard and Mrs. Burke, in Brother and Sister; they appeared in Guy Mannering on the 20th. On the 22nd Payne's Charles II enlisted Wallack in the title-part, Kilner as Captain Copp (in which he must have been admirable), Mrs. Entwistle as Lady Clara, and Mrs. Waring as Mary. Simpson and Co., which followed, employed Kilner, Thayer, Mrs. Waring and Mrs. Hughes. This bill was advertised again for the 24th — whether by postponement or repetition, I know not. Roberts played Dr. Pangloss, on August 23rd; on the same evening Garner was down for Paul, in Paul and Virginia. W. R. Blake was missing this season. Wallack, Garner, Roberts, Mrs. Burke and Mrs. Entwistle gave Rob Roy, on August 27th; Mrs. Marks was Elvira, on the 30th, to Wallack's Rolla, and Mrs. Hughes's Cora.

Roberts, on September 3rd, succeeded Kilner (departed, alas!) as Captain Copp; on the 7th, Wallack (Hastings) Mrs. Hughes (Jane Shore), and Mrs. Entwistle (Alicia) may have resuscitated Rowe's declining tragedy; perhaps the audience cared more for The Forty Thieves, which concluded the evening bill, with Roberts as Ali Baba, Scott as Hassarac, Mrs. Allen as Cogia, and Mrs. Waring as Morgiana. Signor Ramati "from the Conservatorio of Florence," sang Italian songs here on September 1st.

The cast of The Mountaineers on September 12th strikes me as good:

Octavian	Mr. H. Wallack	Lope Tocho	Mr. A. Simpson
Bulcazin Muley	Mr. J. M. Scott	Zorayda	Mrs. Hughes
Virolet	Mr. Durang	Floranthe	Mrs. Waring
Kilmallock	Mr. J. Anderson	Agnes	Mrs. Burke
Sadi	Mr. Roberts		

It was followed by a new after-farce by Poole, Tribulation, or, the Unwelcome Visitors, with Herbert as Dorrington, Thayer as Sir George Faddle, Mrs. Wallack as Mrs. Dorrington, and Mrs. Entwistle as Mrs. Dashmore. On the next night, Miss Riddle played Emily Worthington, following on subsequent occasions with portrayals that gave great satisfaction. Miss Riddle stayed but a few months in New York, Boston ultimately claiming her for its own. Mrs. W. H. Smith, the aging actress at Laura Keene's, in 1856, would hardly have been recognised as this youthful débutante of thirty years earlier. The inevitable Tom and Jerry, on the 16th of September, presented Wallack as Tom, Durang as Jerry, Roberts as Bob, Mrs. Burke as Kate, Mrs. Waring as Sue, and Mrs. Wallack as Jane.

The Lady of the Lake

The first important "production" — in all that the term implies — on Barrière's enlarged stage, was shown on September 19th; this was an imposing revival of The Lady of the Lake:

Roderick Dhu	Mr. H. Wallack	Malcolm	Mr. Stevenson
Fitz-James	Mr. J. M. Scott	Bertram	
Douglas	Mr. Robertson	Brian	Mr. Walstein
Murdoch	Mr. Durang	Blanch	Mrs. Waring
Allan-Bane	Mr. Howard	Ellen	Mrs. Wallack
John of Brent	Mr. Petrie	Lady Margaret	Mrs. Walstein
Malise	Mr. Wray		

The American of September 22nd advertises the scenery and the artists:

> Act I, scene 1, an authentic view of Loch Katrine; several Islands in the perspective, scattered on the Lake, with a distant view of Ben Venue and Ben An, by Mr. Coyle—scene 2, interior of Douglas' Retreat, by P. Grain; around the walls are hung several trophies of the fight and chase—scene 3, another view of the Lake. Act 2, scene 1, the Mountain and Cataract, with a rude Bridge thrown across a deep Glen, by P. Grain—scene 2, a Romantic Pass and Cataract, by Coyle—scene 3, Landscape View, by P. Grain; a Scots Pas de Deux by Mr. and Mrs. Conway, and a Characteristic Dance by the Corps de Ballet, under the direction of Mr. Conway—scene 4, the Bower—scene 5, the Pass of Benlede, by Coyle—Scene 9 [*sic*], a distant view of Stirling Castle. Act 3, scene 1, the Guard-Room of the Castle by Grain, Junior—scene 2, the Court Yard of the Castle, by F. Grain—scene 3, the exterior of Stirling Castle, by F. Grain—scene last, an authentic and most beautiful view of the Stirling Castle, by Coyle.

"The rich and enchanting beauties of Scottish scenery," avers the Mirror, "are stretched in all their soft luxuriance before us . . . in all the delightful variety of lake and torrent, of mountain and plain."

Barrière, not to be outdone by opera at the Park, flashed forth, on September 19th, this glad tidings:

> The Proprietor has the honour to announce that Mr. Keene has been permanently engaged at this Theatre, and that extensive arrangements have been made for the performance of operas twice a week during the season. The united talent of Messrs. Howard, Keene, Petrie, &c. together with that of Mesdames Burke, Waring, Wallack, La Combe, and Eberle, will render the Operatic Department of Chatham Theatre equal at least, if not superior, to any in the United States, and worthy the support of a New-York audience.

While I cannot admit that the roster of names he offers can at all compare with that of the famous Garcia troupe about to be launched at the Park, nevertheless I can believe that the ballad style of Keene, Howard, Mrs. Burke and Mrs. Waring would have been eminently pleasing to Mr. Barrière's patrons. On September 20th, Love in a Village presented Keene as Meadows, Howard as Hawthorn, Petrie as Eustace, A. Simpson as Hodge, Mrs. Burke as Rosetta, Mrs. Wallack as Margery, and Mrs. La Combe as Lucinda. This opera-scheme, however, yielded to the great success of The Lady of the Lake; night after night that spectacle was presented to admiring throngs. It remained for Barrière merely to sit still and watch the overflow of the box-office. The seventeenth performance (and last for a time) fell on October 8th.

The Forest Rose

We students of the American drama must mark October 7, 1825, as the date of production of The Forest Rose, or, the American Farmers, a play by Samuel Woodworth, with music by John Davies. The piece was an early attempt to portray American rural life, as the author observed it with his own eyes. The play has some recognisable American types, and is one of the first attempts, with which I am familiar, at the still popular American rural drama. Of course the situations are unreal to a degree.

The cast may be gathered from Woodworth's introduction to the printed play; he certainly distributes praise, if not justice, with even hand; the only actor he does not mention is Byers as the Waiter. " Mrs. Burke," he says, " raised the character of the volatile *Harriet* far above my hopes and anticipations, while the drooping *Lydia*, as portrayed by Mrs. Wallack, excited the sympathy and affection of all. Mrs. Lacombe rendered the frolicsome *Sally* a very efficient personage in the play; and even the black *Rose* received a real beauty and fragrance from the pretty Miss Eberle. The part of *Blandford* is trifling in itself, but was rendered very interesting by the vocal powers of Mr. Howard, for whom the songs were expressly written and composed. Mr. Keene very generously consented to play the jealous *William,* a character far below his talents and just pretensions, but which was thus rendered very attractive. Mr. Thayer, as *Bellamy,* needs no praise — the unanimous voice of a very numerous and respectable audience pronounced it to be an excellent representation. Simpson's *Jonathan* was every way equal to my hope and wishes; and the respectable old *Jersey Farmer,* as portrayed by Mr. Somerville, was eminently calculated to elevate the character of our 'lords of the soil.'"

Jonathan Ploughboy became a very popular character with our Yankee comedians. In 1832, G. H. Hill enacted it at the Park Theatre; in 1838, at the Bowery, Danforth Marble essayed the part. Joshua Silsbee came out in it in 1843, at the newer Chatham Theatre. The history of the stage Yankee contains no names more eminent than these three; they were the very cream of the matter.

MAYWOOD

The management played another card on October 10th, when it presented Maywood, returned from abroad, and, let us hope, with his irritation at Park managers soothed. He appeared as Shylock, and as Donald, in The Falls of Clyde. On the 12th he played Reuben Glenroy to the Rosalie Somers of Miss Riddle. In the afterpiece of The Wandering Boys he was Count de Croissy to the Roland of Scott, and as pretty a pair of boys as could be imagined in Mrs. Wallack as Justin, and Miss Riddle as Paul. The last-named girl was bravely venturing these days; she played Orilla, and Miss Somerton (Too Late for Dinner), on the 13th. Maywood's Rob Roy (October 14th) was supported by the Bailie of Roberts, the Helen of Mrs. Entwistle, and the Diana of Mrs. Burke. Then, on the 17th, he also braved a daring flight. He ventured on Virginius, and the youthful Miss Riddle shrank not from playing Virginia. The Mirror has but little theatrical matter this autumn; I therefore reproduce its estimate (October 22nd) of Maywood's noble Roman: "This gentleman's figure and voice can scarcely be considered adapted to that range of character. . . . Notwithstanding . . . his performance was excellent. . . . While there was much to admire in the occasional traits of feeling and dignity . . . there was nothing which could offend the most fastidious critic. This, indeed, is the general character of Mr. Maywood's acting, distinguished for sound taste and practical good sense." Miss Riddle "is a young and beautiful girl, whose infantine simplicity of manner is most captivating, while the merit of her personation" of Virginia, "shows her mind to be beyond her years. We are quite charmed with her as an actress, and prophesy her eminence as she advances in her profession. Of Mr. Scott's Appius, we can only say, that it was in his usual manner, justly and properly conceived.

. . . His person is good, and his voice, with careful tuition, may be much improved. . . . Mr. Thayer was 'admired by the boxes' as Icilius, for he 'made love like an angel.'"

Maywood continued, like the star he long should have been, as Sir Edward Mortimer (October 19th); as The Stranger (October 21st); as Othello (October 24th), with H. Wallack as Iago, Mrs. Hughes as Desdemona, and Mrs. Entwistle as Emilia; as Gambia in The Slave, and Carwin in Thérèse (October 26th); and, for the benefit of Miss Riddle (October 28th), as Orozimbo to the Rolla of Wallack and the Cora of Miss Riddle (who played Little Pickle in the afterpiece). Maywood now rather sank into the background, while a new series of performances of the scenic The Lady of the Lake glorified the stage for several evenings. But he acted Sir Giles Overreach on November 3rd, Fitzharding (Smiles and Tears) and Abednego (The Jew), on the 7th, Sir Pertinax MacSycophant, on the 14th, and King Lear and Abednego, for his benefit on the 17th. Better be a star at Chatham Garden, than supplanted by Clarke at the Park! Maywood never again became a mere stock actor. He now left the Chatham to The Lady of the Lake, which continued to pile up a splendid number of performances. Ireland informs us that Turnbull, formerly of the Park, enacted Gloster, in King Lear (November 17th), and that his daughter, whom we are to meet again, made her first appearance as one of the pages. Mrs. Burke departed with a benefit on November 10th, her bill comprising The Lady of the Lake, songs by herself, Keene and Howard, and The Forty Thieves.

Nothing of great importance occurred at the Chatham for several weeks. The fortunate The Lady of the Lake tided the house over the excitement of Kean's engagement at the Park (November–December), the introduction of Italian Opera, by the Garcia troupe, and the first appearance in America of Mr. and Mrs. Thomas S. Hamblin. The Grand Canal — it was the year of the Erie Canal — was an interlude of November 15th, with Thayer as Thornton, Wallack as Dr. Kinine, Roberts as Cuffe, and Mrs. Wallack as Louisa. On November 21st, Signora Bartolini began an engagement in Italian songs, antedating by about a week the appearance of the Garcia troupe at the Park. Wallack tried Richard III on his benefit night, November 22nd. For Evacuation Day Barrière got up a piece once played at the Park (July 5, 1824) — Washington, or, the Orphan of Pennsylvania; at the newer house Scott played Washington, Thayer Lord Seymour, Roberts Timothy, Petrie Sidney, Mrs. Hughes Louisa, and Mrs. Stevenson Mary. In the course of the piece figured a national ballet, arranged by E. H. Conway. Thayer essayed Marplot, on the 30th, with Wallack as Sir George Airy, and Mrs. Hughes as Miranda.

December was ushered in, on the 1st, by the latterly evanished The Castle Spectre — Scott as Osmond, Stevenson as Percy, and Mrs. Hughes as

Angela. Mrs. Waring was Theodore and Mrs. Wallack Augustus, in the afterpiece of The Two Pages. The chill month glided along with Love in a Village, Washington, The Miller and His Men (Scott as Grindoff, as somewhat earlier in the autumn), The School of Reform (Roberts as Tyke), Guy Mannering, Speed the Plough (Herbert as Sir Abel, and Thayer as Bob), Brother and Sister and The Sultan, George Barnwell, Mr. H. (with Thayer), Pizarro (Wallack as Rolla), The Lady of the Lake, The Foundling of the Forest, The Romp (with Mrs. Waring), Sweethearts and Wives (Roberts as Billy), Rosina (with Mrs. Greene — first appearance in America — in the title-rôle, on December 16th), etc. On the 8th, a new interlude, A Day at Elizabethtown, or, the Two Portraits, introduced Thayer as Captain Wilson, Roberts as Petro, and Mrs. Hughes as Corina.

On December 19th Dimond's famous melodrama of The Æthiop was brought out with a magnificence equal to that of The Lady of the Lake. Henry Wallack played the name part, Scott Almanzor, Mrs. Wallack Orasmyn, Mrs. Hughes Cephania, and Mrs. Waring Zoe. The other characters were filled by Durang, Howard, Roberts, Herbert, Turnbull, Petrie, Mrs. La Combe, Mrs. Walstein, and Mrs. Stevenson. But it was the scenery that counted: a veritable wealth of it was advertised in the American of December 20th, but from the complex beauties thereof my pen reluctantly turns aside.

This piece, like The Lady of the Lake, had a prosperous career; its twelfth rendition was listed for December 31st. Its course was interrupted on January 5th, to make room for Roberts's benefit, when were given The Heart of Mid-Lothian and a new trifle, Buskin at Home; in the latter Roberts went through the popular device of impersonating six characters; Mrs. Wallack was Fanny. In The Heart of Mid-Lothian, Scott was the Duke of Argyle, Thayer Staunton, Roberts Dumbiedikes, Mrs. Entwistle Queen Caroline, Mrs. Hughes Jeanie Deans and Mrs. Waring Madge Wildfire. For Mrs. Waring's benefit (January 7th) was given (for the first time in weeks) The Lady of the Lake. It was followed ("first time in America") by a petit comedy, The Rochester of France; in this Burroughs (for that night only) played Richelieu, Roberts the Maréschal de la Ferité, and Mrs. Waring Mme. de Guise. For the benefit of E. H. Conway (January 10th), Miss Deblin danced. Meantime, the nineteenth performance of The Æthiop occurred on January 18th. Scott, at his benefit on the 21st, first enacted Damon. Anderson, of course, chose two Irish characters for his benefit on January 24th — Patrick O'Shea, in Sons of Erin, and Bob O'Sullivan, in The Wicklow Gold Mines. Roberts also appeared as Bauldy, in a scene from The Gentle Shepherd. On February 2nd, Henry Wallack played Coriolanus for the benefit of Mrs. La Combe; the beneficiary was Virgilia, Miss Riddle Valeria, Mrs. Entwistle Volumnia, and Scott Aufidius. Neither of the Wallack brothers, at that time, could be brought to realise that the grandest tragic characters were not for them. Henry, at all events, played Virginius on February 6th.

We cannot pass unnoticed the benefit of "Mr. A. Allen, Costumer," on February 9th; The Road to Ruin (with Allen as Goldfinch!), and A Tale of Mystery (Allen as Francisco) constituted a bill of complete Holcroft. On the 11th came the last novelty Barrière was to produce — Charlotte Temple, or, the Victim of Treachery. Scott played Temple, Miss Riddle Charlotte, Mrs. Wallack Mrs. Beauchamp, and Stevenson Montraville. It was acted again July 11, 1828, under different management, at the same theatre, Scott, as Temple, being then the sole member of the original cast.

The Chatham Garden house probably had not been any too successful in these recent weeks; the array of talent at the Park was overwhelming, and, even there, business, as we saw, was not good. The advertisement for Chatham Garden, on Wednesday, February 15th reads, "the Theatre will close for a short time, on Saturday evening next." Poor Barrière! he was about to depart on a long vacation. The last bill (February 18th) included The Forty Thieves, Sylvester Daggerwood (Roberts), and The Miller and His Men. In the casts, besides Scott and Roberts, were Howard, A. Simpson, Durang, and Mmes. Waring, Wallack and Entwistle; all had long and nobly supported Barrière.

The Mirror of February 18th remarks of the Chatham: "It has been a prosperous season, and Mr. Barrere deserves all the patronage he has received, for his industry. The benefits, with a few exceptions, have been well attended, and the actors, if they are prudent, and have not been *hard run* for the *ready*, they must be *flush* and in good spirits."

A notice in the American of February 21st must have shocked many: "Mr. Barere [*sic*] died this morning . . . the public have lost in him an enterprising caterer for their amusement." Poor Barrière! did his service as purveyor of theatrical wares merit only that word "caterer," so reminiscent of the ice cream and other light refreshment sold years ago in the garden, 'neath summer skies? I wonder if he died of worry over the new venture? if, as Cowell suggests, the profits of the catering business were used up in the theatre? I do not know; but I know that for two years, just ended, Barrière had given to New York a quality of dramatic entertainment generally good and sound.

HENRY WALLACK AND CHATHAM GARDEN, 1826

The new manager was Henry Wallack, and his performances began on March 20, 1826, just a month after the death of Barrière. He opened with the great battle-horse of the preceding season — Pizarro, with himself, Scott, Stevenson, Mrs. Hughes, and Mrs. Entwistle, all tireless as Fate in the drama that was not at the Park. In The Poor Soldier, the second offering of the first bill, other old favourites appeared, Howard, the vocalist (now a rival of Keene), Simpson, Mrs. Wallack, and Mrs. La Combe. Before many nights, Roberts, the irresistible, Anderson, best of stage-Irishmen, Aaron Phillips, Walstein, F. Durang, Robertson, Herbert, Mrs. Walstein, Mrs. Fisher, and the delightful Miss Riddle were features of the casts. No new plays were brought out, and certainly no sensational attraction was offered. By this time the actors I have just mentioned could not be regarded as powerful magnets to a public long familiar with their talents; contrasted with Kean, Mrs. Barnes, and the other higher deities on the Park Olympus, their value seems to us but small. Think of the Beatrice and Benedick of Mrs. Entwistle and Stevenson, on April 12th! Two remainders from the Barrière period no doubt assisted in Wallack's earlier weeks — the gorgeous scenic productions of The Æthiop and The Lady of the Lake; both figured often in the bills during April. Furthermore, revivals of The Castle of Andalusia (April 14th) and Robinson Crusoe (April 24th) may have come as semi-novelties to very youthful patrons. Robinson Crusoe reached its sixth performance on May 3rd.

Old favourites also returned to the company. Thayer, the best light comedian procurable, if Barrett could not be engaged, re-appeared on May 8th as Tristram Fickle; Hyatt, "from the Albany Theatre," on May 10th enacted Timothy Quaint, in The Soldier's Daughter. Mrs. Entwistle's Widow Cheerly must have seemed a solid institution. As to the début of Hyatt, I quote from the American, not from Ireland, who says he made his first appearance the evening before. In case of such dispute, I must abide by the newspaper files. Trusting to these latter, and not to Ireland (who puts the date as the 10th), Maywood came out on the 11th, as Shylock, to the Gratiano of Thayer, the Bassanio of Scott, and the Portia of the inescapable Mrs. Entwistle. On the same evening Kean was acting Richard III at the Park. Maywood, on May 12th, was Rob Roy, and, on the 16th, Gambia, in The Slave.

The first novelty offered by Wallack was Love and Gout (May 17th) a comedy brought out more than ten years before at the Haymarket, London. In it Roberts played Old Ardent, Hyatt Shears, Thayer Buzz, Mrs. Entwistle Fanny Gander, Miss Riddle Miss Darnley, and Mrs. Wallack Lucy. This is a good comedy cast. Love and Gout figured a few times thereafter in the bills.

I quote the Mirror of April 15th on Miss Riddle, whom we must notice carefully in these days, since we may not see her again till she is the matronly Mrs. W. H. Smith, of Laura Keene's Theatre: "Emily Worthington appeared before us the very being created by the author, and the audience were delighted with the sweetness of manner, and the melting tenderness which Miss Riddle threw into the part."

On May 18th, a benefit was given for the widowed Mme Barrière; Maywood appeared as Sir Pertinax MacSycophant. The next night Woodworth's The Forest Rose was featured; the company could have been nearly the same as that of the original performance, though Keene and Mrs. Burke were no longer here. Roberts on the 22nd appeared as Delph, in the favourite Park farce of Family Jars.

Mr. and Mrs. Duff; Conway

I have passed lightly over the events of the first two months of Wallack's season — events of no lasting interest — in order that I might arrive at the highly important engagement of Mrs. Duff, beginning on May 23rd. This seems to me the period of the highest artistic achievement of the great actress, and to her work I shall devote most of the remaining account of Wallack's first term at the Chatham.

Mrs. Duff began in a part unworthy of her, that of Eugenia, in The Foundling of the Forest; the choice was made, probably, to allow her husband, now past his prime, to enact Bertrand. He also appeared as the three Singles; he was fond of such tricky exhibitions of versatility. On their second night, May 25th, Mr. and Mrs. Duff played Malec and Florinda, in The Apostate, with Wallack as Pescara and Scott as Hemeya. On the same evening — just to show what New York was offered in these glorious times — Kean and Mrs. Barnes were announced at the Park in Hamlet. This assuredly was war to the knife; which of the rare feasts could the distracted epicure choose? Maywood, on May 30th, was Lear, with Duff as Edgar, Scott as Edmund, and Mrs. Duff as Cordelia. For his benefit, on June 1st, Maywood enacted Harvey Birch and Sir Archy MacSarcasm.

After Maywood's benefit and departure, Conway broke from his allegiance to the Park, and joined the rival house, appearing with Mrs. Duff in a round of very attractive performances. On June 5th they played as Mr. and Mrs. Beverley, to the Stukely of Scott and the Lewson of Wallack.

The Mirror of June 10th has a review, which places Mrs. Duff on the exalted pedestal she has ever since occupied:

> Beverly may rank among the most effective of Mr. Conway's characters. . . . His dying scene was wonderfully fine, and was worthy of forming the climax to the highly wrought performance. . . . Fine, however, as the acting of Mr. Conway was, we will venture to say, a greater than Conway was there; for Mrs. Duff was unquestionably the presiding spirit of the hour. The opinion lately expressed by a cotemporary journal, that this lady is superior to any actress, either on the American or British stage, we think has every probability of being correct; and we are more and more inclined to confide in it every time we witness her per-

> formance. We cannot undertake to point out all, or even a part of the beauties, which her personation of Mrs. Beverly displayed, but must not omit to mention the well-known interview between her and Stukely. The indignation with which she rejected the suit of the wretch cannot be described, and the words
>
> "Would that my eyes had heav'n's own lightning to blast thee,"
>
> appeared to thrill the heart of everyone present.

Venice Preserved, with Conway as Jaffier, Wallack as Pierre, C. Durang as the Duke, and Mrs. Duff as Belvidera, followed on June 7th; on the 9th Conway's Romeo and Mrs. Duff's Juliet must have made " matinée " girls of susceptible maidens present at the evening performance, especially with the handsome Wallack as Mercutio. Rolla (Conway), on June 12th, brought together the Elvira of Mrs. Duff and the Cora of Miss Riddle. On the same evening, Mrs. Waring larked through Priscilla Tomboy.

With Kean and Mrs. Duff in New York during the same season, and for a week or two at the same time, New York in 1826 set a high standard for its own subsequent years in the theatre. I quote from the Mirror of June 24th a well-known eulogy of Mrs. Duff:

> *Mrs. Duff.*—The lovers of the drama, in this city, begin to be convinced that the splendid talents of this lady constitute one of the richest dramatic treasures which our country has ever possessed; and we cannot but reflect with indignation upon the managerial tyranny on one hand, and the want of taste on the other, which has so long kept them in comparative obscurity. It was the opinion of many eminent theatrical critics in England, and among others, the celebrated Cooke, that Mrs. Siddons was, in her time, superior to any performer, either male or female, on the British stage; and we are almost tempted, after excepting one tragedian, to make a similar comparison between Mrs. Duff and the rival stars of the American drama. . . . No one could witness the wonderful performances of this actress, and feel his blood burn or curdle, and his soul swayed by the magic power of her eye and voice, without being more fully convinced, than he ever was before, of the extent of woman's power to stimulate or control the emotions of his heart. To say that Mrs. Duff is an ornament to her profession, would be but common praise:—Her mind reflects fresh brightness upon the genius of her sex, and demands, not merely our praise, but our reverence.

BRIER CLIFF, BY G. P. MORRIS

Midway the triumphant career of Mrs. Duff, the managers brought out (June 15th) a play long noted in the scanty annals of our national drama — Brier Cliff, or, a Picture of Former Times, by George P. Morris, at that time editor of the Mirror, and one of the more distinguished of the now forgotten New York group of literary men. The play had a pretty success, and its first cast must be remembered.

Alfred Leslie	Mr. Duff
Captain Musgrave	Mr. Thayer
Lord Howe	Mr. Herbert
Major Waldron	Mr. Durang
Eugene Grant	Mr. Stevenson
Dr. Meredith	Mr. Roberts
Onalaska	Mr. Scott
Captain Splice	Mr. Phillips
John McArthur	Mr. Anderson
Parson Shepherd	Mr. Walstein
Crazy Bet	Mrs. Duff
Mary Jansen	Mrs. Waring
Polly Jansen	Mrs. Walstein
Mrs. Shepherd	Mrs. La Combe
Maud	Mrs. Stevenson

This was an unworthy part in which to find Mrs. Duff; but the greatest regulars had to bow to the system of that far-off time.

If Crazy Bet was beneath the powers of the finest tragic actress then in America, Mrs. Duff made amends in successive evenings. The Foundling of the Forest on June 16th found her as Eugenia, Mrs. Waring as Rosabella, Conway as de Valmont, and Duff as Bertrand. On June 23rd (the night of Forrest's Othello, at the Park) she and Conway appeared in Macbeth. For Conway's benefit (June 26th), Julius Cæsar enlisted an extraordinary cast: Scott as Cæsar, Thayer as Octavius, Conway as Brutus, Wallack as Cassius, Duff as Antony, Mrs. Wallack as Calpurnia, and Mrs. Duff as Portia. Would that some reproducing process could set that performance before us! Mrs. Duff's benefit (June 28th) presented her and Conway once more in The Gamester; on the same night Kean, at the Park, played Richard III for Foot's benefit. Miss Riddle's occurred on June 29th. Mrs. Duff played Mme. Clermont, and, in the afterpiece, N. M. Ludlow, whose Dramatic Life is prized by all amateurs of the stage, made his début in his native city, as Young Wilding, in The Liar; this was an only appearance. The benefit period tended to become the "silly" season; what can we think of Roberts as Richard III, on June 30th, and with Mrs. Duff, poor lady, as Elizabeth!

But little more remains. Scott and Duff on July 1st enacted Damon and Pythias, to the Calanthe of Mrs. Duff. And now, hot weather having arrived, it would seem that the actress's parts fell off in dignity. She played Cephania, in The Æthiop, on July 3rd. On July 7th, Duff again enacted Roderick Dhu.

THE CLOSE OF THE SEASON

A few scattered details briefly detain us. On July 1st, Bernard made his début in New York as Frank Poppleton; he later married Miss Tilden, but never acquired fame as an actor. On July 6th, for his benefit, Roberts must have imitated Mathews, when he gave Roberts at Home, or, Mail Coach Adventures. Herbert's benefit, on the 10th, offered acts of five plays, Mrs. Duff appearing as Portia to the Shylock of Wallack, and as Elizabeth to the Richard III of Herbert. On the 11th, for Mrs. Wallack's benefit, Mrs. Green, from the Boston Theatre (the Mrs. Greene of a few paragraphs earlier?), sang Rosina; well, or ill, history recordeth not. Mrs. Greenes and Mrs. Greens greatly perplex my pen. Finally, for Mrs. Walstein's benefit on the 14th, her sister Mrs. Barnes came from the sacred atmosphere of the Park to enact Lady Teazle, the Sir Peter being Barnes. These favourites then made their first and only appearance on the Chatham boards. On this occasion Walstein acted Joseph (!), Wallack Charles, and Mrs. Walstein Mrs. Candour. Barnes finished the evening as Johnny Atkins, in The Mogul Tale. He also sang Barney, Leave the Girls Alone, and Mrs. Barnes gave the Ode on the Passions. On July 15th, Douglas presented Mrs. Duff as Lady Randolph, Walstein (!) as Randolph, and Mr. Field, "from the Boston Theatre," as Young Norval. How eager these strangers must have been to appear before a New York audience in the fag-end season! On the same night, Thomas Placide, "from the New-Orleans Theatre," made his metropolitan début as Andrew Bang.

The last night of Wallack's preliminary attempt was July 17th, when, for his benefit, he presented The Heir at Law and The Turnpike Gate. He now closed the house, to make elaborate alterations for the beginning of the fall season. The four months just recorded were notable for keeping together the good company assembled by Barrière; also for performances by Maywood and Conway, for the first production of Brier Cliff, and for the lengthy engagement of the superb Mrs. Duff.

Lafayette Amphitheatre, 1825-1826

It will be remembered that I abruptly shut the doors of the new Lafayette (or La Fayette, as then generally printed) in late August, though in reality no cessation of performing there justified such proceeding. I now resume, and, for dear consistency's sake, crowd the remaining exhibitions of that arenic auditorium into the record for 1825-26. For this mode of procedure, I believe the reader will thank me.

Fortunately, the account is short; brevity in newspaper advertisement precludes fulness of narrative now. The American of August 29th (the day the Park opened) announced for preliminary entertainment in the ring, at the Lafayette, a grand "entrée by ten beautiful horses," arranged by Tatnall, the great Hunter, Master Bacon (the child wonder), Tatnall, and Monsieur Robertson (still with his optical delusions). Mr. Eberle (would I could state whether it was Harry or David!) sang a comic song, and the dramatic offering was The Children in the Wood. The next night the Greek Rhigas postured and exhibited great feats of strength. This very sensational creature I take to have been a combination Hercules-Adonis; but I must admit I never saw him. The Lafayette advertisements make much of him as a rare find. On August 26th, The Three Hunchbacks, or, the Sabre Grinders of Damascus, had Dinneford as Badekin, Thompson as Ibad, Morrison as Syahowk, and Mrs. Pelby as Nahoud. A Mr. Kelly, on the 30th, appeared in song, and as Joey, in Modern Antiques. Miss Pelby on August 31st was featured in Little Red Riding Hood. She and Miss Mestayer ("from the Philadelphia Theatre — first and only appearance") also figured in a *pas de deux.* This last was Ann Maria Mestayer, who later became the useful Mrs. Charles R. Thorne. Her very famous son was for years one of the chief ornaments (1873-81) of the Union Square Theatre. On September 1st, Mr. and Mrs. Meer, Master La Forest and Master Whitaker performed.

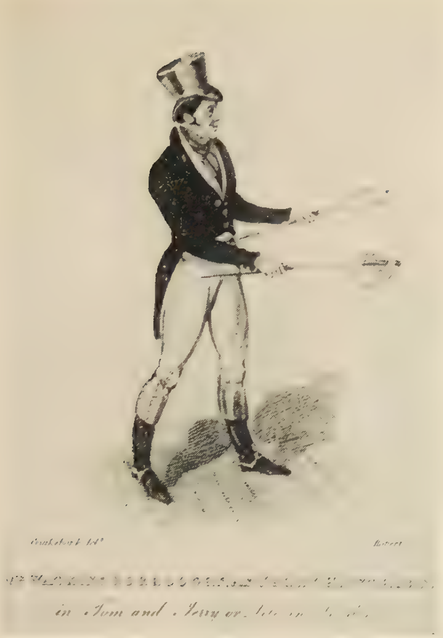
The bill of September 3rd at the Lafayette concluded with a melodrama, The Burning Forest, the cast including Dinneford as Wollenden, Eberle (which?), as Ferdinand, and Mrs. Pelby as Amelia. These are interesting names. The Floating Beacon lighted several evenings in September. I first find Mestayer in the bills of September 12th; he played in Monsieur Tonson. Miss Mestayer acted Little Pickle. On the 14th, Tatnall was Kalig, in The Blind Boy; Miss Cooke was Edmund. The Three Hunchbacks and The Burning Forest had several repetitions. Mrs. Monier evidently succeeded Mrs. Pelby. For Burroughs's benefit (October 3rd) she enacted Grace Gaylove, to Burroughs's Caleb Quotem; she also appeared as Catharine to Thompson's Petruchio on October 4th. Miss Cooke, Stickney and "Young" Stickney (equestrian) were performing.

The Forest of Bondy figured modestly on later October evenings. Then the Lafayette began to turn its attention to more striking spectacular effects; I wonder it had not done so before. Timour the Tartar (October 19th) enlisted Laidley as Timour, Tatnall as Kerim, and Mrs. Tatnall as Zorilda. On October 25th, and subsequently, Mrs. Monier was Zorilda. Spectacle was thus the order of the night in all three houses; The Lady of the Lake at the Chatham, The Vision of the Sun at the Park, and Timour here. I find but little of interest for the present at the Lafayette. Downie (trampoline) and Yeaman (clown) were stars of the arena; Mrs. Monier and Mrs. Edstrom, of the stage. Mrs. Godey, formerly Juliet Durang, began to dance on November 14th. The amphitheatre, on November 7th, was utilised for a Grand Canal Ball; the decorations were exhibited for two days and evenings thereafter. Mrs. Turner about this time joined the acting force. The last two weeks of November were made occasionally melodramatic by performances of The Vampire, with Thompson in the title-rôle, Jones as Ronald, Morrison as McSwill, and Mrs. Monier as Lady Margaret. About the same time, the burletta of The Three Wives, or, the Camel Driver of Bagdad, enlisted Eberle, Jones, Mrs. Monier, and Mrs. Edstrom. On November 26th, Mrs. Johnson made her first appearance in America, as Roxalana, in The Sultan. Timour the Tartar had now a new lease of life, with Thompson in the name-part. Mrs. Godey, on November 29th, was Little Pickle. The Woodman's Hut, on December 1st, had Thompson as Schampf, and Mrs. Godey as Maria. Rhigas had recently returned, beautiful and strong, and Burroughs dashed in and out for occasional engagements. And I am pleased to inform delvers into the origins of early minstrelsy that, on December 9th, David and Harry Eberle sang The Rival Beauties. Mrs. Yeaman had lately exhibited feats of horsemanship.

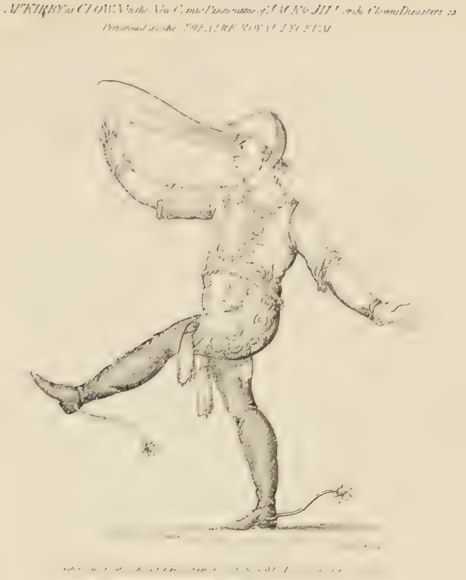
A gentleman made his first appearance, on December 14th, as Abællino, the Rosamonda being Mrs. Johnson. The house closed, temporarily, with a ticket night, on December 17th, the most imposing spectacle on that occasion being the War Horse Lafayette, who "will be seen standing perfectly docile, while himself and master are completely enveloped in flames." But even Lafayette must have known that this was an old and harmless trick. The horses Romeo and Napoleon had been among the autumn attractions.

By January 4th the Lafayette was again in swing. On that night the melodrama was The Sea Devil and the Wandering Jew — a nautical affair. The "grand serious Pantomime" of Oscar and Malvina graced, on the 5th, the benefit of Tatnall and his pupil, Master La Forest. And on the 9th the American divulges the cast of The Sea Devil: Arnolf by Thompson, Henry by Dinneford, Shadrack by Phillips, and Rosa by Mrs. Fisher; on February 11th, Mrs. Godey was added as Winefred. In the show about this time were Kelly and D. and H. Eberle in songs, Mrs. Godey in dance, Hunter in bareback horsemanship, Master Calahan in the Polander's Ladder, Richards in a dwarf dance, and Masters Stickney and Whitaker in horsemanship; Harrington was clown. By mid-January Hughes dizzily walked the slack wire, and the Greek Rhigas returned in the majesty of a perfect physique. Downie also leaped from the trampoline. Raymond and Agnes, The Hunter of the Alps, Timour the Tartar, The Dumb Girl of Genoa, The Children in the Wood — these were successively stage spectacles in January, on nights not thrilled by The Sea Devil. Toward the end of the month Richer, from Paris, displayed his equestrian ability, and a Military Automaton or Mechanical Trumpeter varied the delights of the offerings.

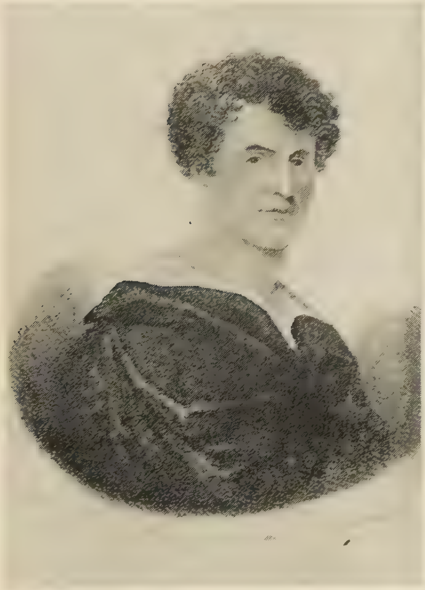
On February 6th (after a few nights' closing), the house brought out another elaborate spectacle, El Hyder, with Dinneford as Hamet, Burroughs as El Hyder, Lawson as Mat Mizen, Mrs. Godey as Harry Clifton, and Mrs. Monier as Zada; the cast also included "the sagacious elephant," Tippoo Sultan. The scenery was by T. Reinagle, assisted by Huggins; the advertisement in the American of February 8th specifies the wonders thereof. On February 14th, Signor Sackoski first appeared, offering his "surprising feats" in a burletta entitled The Strolling Manager, or, the Theatrical


in Tom and Jerry or

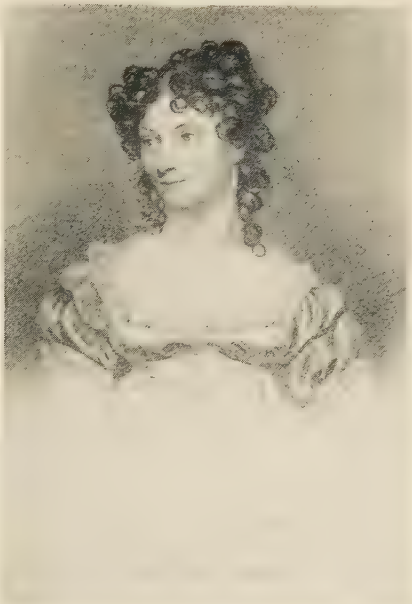
WATKINS BURROUGHS AS
JERRY HAWTHORN


Mr KIRBY as CLOWN in the New Comic Pantomime of JACK & JILL or the Clown's Disasters as
Performed at the THEATRE ROYAL LYCEUM

KIRBY, PANTOMIMIST
From a Print of W. West



THOMAS S. HAMBLIN AS HAMLET
From a Lithograph by D. C. Johnston,
after a drawing by H. J. Finn



MRS. HAMBLIN
From an Engraving, after a Drawing
by Rose E. Drummond

Mountebank. Little Miss Monier danced in later February — the gifted Virginia Monier of later years. El Hyder was running very strong, but February 23rd saw the production of a showy Blue Beard, with Thompson as Abomelique, Phillips as Ibrahim, Eberle as Shacabac, Mrs. Monier as Fatima, and Mrs. Godey as Beda. The elephant, Tippoo Sultan, performed. But what was this to a circus Richard III? On February 27th, the last two acts of Richard III were staged "with horses," Richard by Thompson, Richmond by Dinneford, Lady Anne by Mrs. Monier, and Elizabeth by Mrs. Fisher. Well, this was an early attempt to subordinate Shakespeare to horses and trappings of circus-warfare.

On March 2nd, Signor von Minech, the "Slack Rope Wonder," made what was announced to be his "first and only appearance." But he continued, apparently with great success. El Hyder and Blue Beard were depended on to fill the stage with bustle and spectacle. Tekeli, however, was part of the bill on March 8th. Green, in feats of horsemanship, was latterly of the force in the arena. Scott, for Herbert's benefit, on the 11th, volunteered for El Hyder. Let us look into the Mirror of the 11th, for a few sensible reflections:

> *The Lafayette amphitheatre.*—There are three kinds of amusement which ought always to be kept perfectly distinct . . . viz: the legitimate drama, the opera, and melo-dramatic spectacles. They ought never to be exhibited in the same edifice, nor on the same stage. . . . It was left to modern innovators to profane the temple of Melpomene, by lending it to purposes for which it was never intended. The consequence has been the almost total abandonment of the legitimate drama. . . . Here, independent of the ring is a stage of sufficient capacity to display and manœuvre a small army of cavalry, being nearly two hundred feet in depth, and about the same number in width. This is fitted up with scenery, machinery, and decorations, expressly adapted to melo-dramatic and equestrian spectacles; and those who have witnessed the representation of *El Hyder, Blue Beard,* &c. have been delighted and astonished at the enchanting effect produced by this improvement. The gentleman who superintends this department (Mr. Burroughs) has elevated melo-dramas to their proper level, and thrown such new attractions around them, that those who had formerly been disgusted at their usurping the place of the legitimate drama, are now their warmest advocates when they meet them on their own ground. The company engaged at this house is well selected, comprising much strength, talent and beauty; the horses (a beautiful stud) are finely trained, and evince the greatest sagacity, docility and courage, both in parade and in battle; and the daring feats of many of their riders, especially in the ring, have elicited the warmest testimonies from thousands of both sexes.

Would the reader behold some of the feats of long ago? The strength of Sackoski is shown in the Mirror of March 18th. "This gentleman leaps alternately over the backs of six chairs, and through a paper balloon, with 100 lb. weight in his hands, and his feet tied together! He will bend himself backwards, nearly double, over the back of a chair, and in that attitude take 100 lb. weight from the ground, and recover a perpendicular attitude, still retaining the weight in his hands! . . . With his knees only attached to an upright column, Sackoski extends himself from it *horizontally*, with his face upward, then bending downward to the stage, he seizes a 50 pound weight, with which he regains his horizontal attitude, raises it over his head, and recovers a perpendicular position, with the weight still in his hands! He also extends himself horizontally from a *revolving column*, supported only by the sinews of the knee joints; and lastly, he seizes the pillar with both hands, extends himself from it *horizontally*, for some time, without any other support!" Von Minech, after astonishing feats on the slack rope, "(which is fixed at a great height from the ground,) drops suddenly downward, head-foremost, and there remains suspended by the ancles! In this situation, he lets down a rope which he holds in his hands, by which two ordinary sized men ascend, hand-over-hand, and all three remain, for some time, suspended in air!" We blasé frequenters of shows on the Keith-Albee circuits, a century later, can with difficulty share in the naïve excitement of the Mirror's exclamation points of astonishment and delight.

Despite this late commendation, however, the Lafayette soon closed its doors. On March 21st, Sophia Eberle sang Rosina, in the opera of that name. I doubt if Sandford had reaped a rich harvest; at any rate, the American of March 21st begins to advertise "for sale, without reserve, at public auction, upon the premises, on Monday, the 27th instant, at 12 noon, all the Stock, Property, Scenery, Wardrobe and Horses, now belonging or attached to the Lafayette Amphitheatre."

The Lafayette Theatre (first the Lafayette Circus, then the Lafayette Amphitheatre) once more threw open its doors on July 4, 1826, purified of its great arena, and now devoted wholly to plays, though unquestionably of the equestrian variety, some of them, as the advertisement apprises us; the company, it is announced in the American will be "strong," but "a whole stud of beautiful horses" — all that is left of the ring — "will be retained." Furthermore, the house "will be brilliantly lighted with gas." The enterprise was still under the management of Sandford, who had not, apparently, disposed of the property, by auction or otherwise. He may have been content to eliminate the circus adjuncts of the establishment, since he was nearly ready to open another amusement centre for a public already overburdened with dramatic joys; the Mount Pitt Circus started on November 8, 1826. With the Park, the Bowery, the Chatham and the Lafayette going strong, New York assuredly needed no fifth diversion to remind it of its metropolitan importance.

The first bill of the reformed Lafayette seems, by title, clinical enough for the school of Ibsen, though one readily admits that the subjects may have been physiological, rather than psychological. The plays were The Dumb Girl of Genoa, and The Three Hunchbacks; the casts included Burroughs (who was also manager), Dinneford, Fisher, Eberle, young Bernard, Stickney, Thompson, Herbert, Mrs. Godey, and Sophia Eberle. The next night, in She Stoops to Conquer, Blake and Hyatt first appeared, playing Young Marlow and Tony. The Kate was Miss Tilden, the Mrs. Hardcastle Mrs. Palmer Fisher, and the Constance Mrs. Jones, "from the New Orleans Theatre." On the 6th the stately Mrs. Pelby made her bow as Catharine, to the Petruchio of Blake and the Grumio of Hyatt. She also played the distracted Mariette, in The Floating Beacon, other parts being sustained by Thompson, Dinneford and Sophia Eberle. Connected with the company at the opening were also the little Fishers — Oceana and Alexina — and H. and D. Eberle, as well as their sister Elizabeth. These last largely figured in songs or dances, as did Mrs. Godey (late Juliet Durang). Lucky the man, as I have before groaned, who can keep distinct the Durangs and the Eberles; the Placides remain individual by sheer force of their talents.

An interesting bill (July 7th) at the Lafayette, presented Blake as Doricourt, Miss Tilden as Letitia Hardy and Mrs. Pelby as the Widow Racket. On the same evening Lindsley, once of the Park, enacted Dablancour in The Budget of Blunders. On the 13th, Dinneford recited an ode by S. Woodworth, on the deaths of Adams and Jefferson. July 14th brought out little Ophelia Pelby as the Four Mowbrays in Young and Old — its first performance in New York, and over a year before Clara Fisher's advent at the Park. The same bill curdled the blood with The Sea Devil, or, the Cornwall Pirate, which ends with the sinking of the Devil and all his crew.

Immediately on the closing of the Chatham (July 17th), some of the actors transferred to the Lafayette. When, on the 18th, Laugh When You Can was given, Roberts appeared as Bonus, and Thayer as Gossamer, in what must have been a fair cast, since Mrs. Pelby played Mrs. Mortimer, and Miss Tilden Emily. In Family Jars, which ended the bill, Roberts was Delph and Hyatt Diggory.

Mr. and Mrs. Duff

The reader now knows as much as I concerning the regular force at the Lafayette; if he is of my mind, he ranks it below that with which either the Park or the Chatham ended its season of 1825-26. And the plays and farces had been stale indeed. A spark was struck from the flint, however, when on July 20th, Mrs. Duff returned as Juliet, even though the support sounds feeble: Burroughs as Romeo, Thompson as Mercutio, Bernard as

Paris, Dinneford as Benvolio, and Jones as Friar Lawrence. I doubt if the lady had ever before been so sadly supported in New York. On the 22nd she acted Jane Shore, Duff being the Hastings, and Mrs. Pelby the Alicia; on the 24th, her Florinda was aided by the Malec of Duff, the Hemeya of Thayer, and the Pescara of Thompson.

Regretting the circumstance — undoubtedly the popularity of Mrs. Barnes at the Park — which forced the gifted Mrs. Duff to appear always in the outerland of New York drama, we may pause in this, her summer engagement of 1826, to note a comedy bill of July 25th, when The Rivals enlisted Roberts as Sir Anthony, Thayer as Captain Absolute, Burroughs as Faulkland, Hyatt as Acres, Duff as Sir Lucius, Miss Tilden as Lydia, and Mrs. Walstein as Mrs. Malaprop. The entertainment concluded with Of Age To-Morrow, Roberts enacting Piffleberg, Burroughs Wellinghorst, and Sophia Eberle Sophia. The Irish Tutor, on the 26th, presented Doyne, "from the London Theatres," as Teddy O'Rourke.

Mr. and Mrs. Duff appeared on July 28th in The Stranger. In the same programme, H. and D. Eberle sang some comic songs, and Elizabeth Eberle danced. On July 31st, the Lafayette struck a new note by reviving El Hyder with elaborate scenery, and on a greatly enlarged stage; "the whole will be for the first time thrown open, and brilliantly lighted with gas, displaying an extent of stage and capabilities for the production of Equestrian Melodramas wholly unrivalled in this country." Perhaps the reader would take a pallid interest in the cast:

El Hyder	Mr. Burroughs
Hamet	Mr. Dinneford
Abensellan	Mr. Fisher
Mat Mizen	Mr. Tatnall
Ben Tarab	Mr. Stickney
Ichander	Mr. Richards
Nilauf	Mr. Herbert
Omar	Mr. Collins
Kozzan	Mr. Jones
Halez	Mr. H. Eberle
Hafnez	Mr. Keaton
Hassan	Mr. D. Eberle
Harry Clifton	Miss Tilden
Zada	Mrs. Pelby
Mina	Miss S. Eberle
Orissa	Mrs. Ford
Ladies of the Harem	Miss Coulon Miss E. Eberle
Prince	Miss Pelby

In The Liar, which preceded, Fisher, Thayer, Richards, Bernard, Miss Tilden, Mrs. Dinneford, and Mrs. Fisher appeared. I bring in this note, to comment on the fact that a tendency had been growing to place the showy melodrama at the end of the bill, the lighter fare preceding. El Hyder, at any rate, closed the feast throughout its run at the Lafayette; Roberts and Thayer added strength to the first pieces. I wonder if, in this process, the curtain-raiser of later years was striving to get itself born? El Hyder was advertised as having dresses by Andrew Jackson Allen, whose eccentricities in other fields are matter of record. And one notes the lighting of the stage by gas.

I must say that, in midst of this melodramatic output, Mrs. Duff seems undignifiedly placed, especially as she gave so few of the classics, and most especially as for a week, El Hyder kept her entirely from the stage. On August 8th, she and her husband played in The Foundling of the Forest (as the Unknown and Valmont); on the 10th and 14th, in Adrian and Orilla (as Madame Clermont and Altenberg); on the 16th, in The Castle Spectre (as Angela and Osmond). El Hyder continued on the nights which were not graced by her art. For her benefit, on the 18th, Mrs. Duff offered Douglas and the devouring El Hyder.

Another offering worthy of East or South London came on August 21st, when, perhaps to match the blood-drama of the Circus, Sandford and Burroughs staged The Avenger, or, the Moor of Sicily, a piece we shall not soon get out of our pages, now that we have once let it in. The cast included Thayer as Alessandro, Dinneford as de Breuille, Tatnall as Ubaldo, Burroughs as the Moor, Walstein as Malcour, Hyatt as Maggaroni, Miss Tilden as Valentina, Mrs. Pelby as Stella, and Mrs. Dinneford as Bella. It " went very strong " at the Lafayette, and there was something pathetic in the title of the play — The Stranger — in which Mrs. Duff re-appeared on the 24th, " having recovered from her indisposition." What did this noble lady, with El Hyder and The Avenger surrounding her performances with seas of melodramatic blood?

The Avenger was a huge success, and given repeatedly in early September. On August 29th and 31st, however, The Heart of Mid-Lothian enlisted Mrs. Duff as Jeanie Deans, Miss Tilden as Effie, Mrs. Fisher as Queen Caroline, Mrs. Walstein as Margery, and Mrs. Pelby as Madge Wildfire, Burroughs as Staunton, Roberts as Dumbiedikes, and Thompson as David Deans, a cast much better on the distaff side. I wonder how, and if, Mrs. Duff maintained the purity of her style amid such surroundings.

Mrs. and Miss Pelby had a benefit and last appearance on September 6th; on that occasion, in addition to The Avenger, The Idiot Witness piled Pelion on Ossa to the end of a perfect thrill. The cast included Thompson, Bernard, Tatnall, Roberts, Burroughs, Mrs. Pelby, Mrs. Walstein and Mrs. Edstrom. If other engagements carried away Mrs. Pelby, our old acquaintances Mrs. Stone and Miss Riddle were ready to fill any gap; the next night they appeared in The Honeymoon, Mrs. Stone as Juliana, Miss Riddle as Volante, to the Duke Aranza of Duff, the Rolando of Thayer, and the Zamora of Miss Tilden. Other changes occurred. Mrs. Stone took Mrs. Pelby's part in successive performances of The Avenger. Blake, for his benefit (September 8th) repeated The Heart of Mid-Lothian, and on that occasion, Mrs. Blake (late Mrs. Waring) enacted Madge Wildfire, *vice* Mrs. Pelby, retired. Mrs. Blake also appeared as Marian Ramsay, to the Dr. Truckle of her husband — his first appearance in the line he was afterwards to exalt, that of elderly men. Mrs. Blake's appearance was a single one; she was engaged at the Chatham, soon to re-open. Blake, Roberts and other pillars of the Lafayette also went to the Chatham. Tom and Jerry elaborately revived on September 12th, enlisted Burroughs, Bernard, Roberts, Miss Tilden, Miss Riddle and Sophia Eberle.

Mrs. Duff's engagement was speeding to an end. She played Lady Randolph on September 9th, Florinda on the 13th, Annette (The Maid and the Magpie) and Ella Rosenberg on the 15th, Juliet on the 21st, and on the 26th and 28th, Statira to the Alexander of Duff, and the Roxana of Mrs. Stone. Let me repeat, I feel that Mrs. Duff had been sadly out of place in the surroundings of the Lafayette. Still, I cannot but feel that not to be at the Park was, in those great days, to be nowhere — at least in the estimation of posterity.

Mrs. Jefferson; Keene

On September 18th, two popular favourites were paired as Belino and Rosalvina; on that occasion Keene and Mrs. Jefferson no doubt appealed to a host of loyal friends. Mrs. Jefferson (formerly Mrs. Burke) ended the evening as Sophia, in The Rendezvous. There is something to be read between the lines of a notice that ends the advertisement in the Times for that and several succeeding days, offering a reward of $10 for detecting and convicting the culprit who has been pulling down and defacing the bills of the Lafayette, and $20 for testimony that will convict the employer.

To resume, I may state that Keene's and Mrs. Jefferson's engagement was brief; they sang in Love in a Village on September 20th (Mrs. Jefferson also in My Grandmother); on the 22nd in The Devil's Bridge; on the 27th in Guy Mannering; and on the 29th in Brother and Sister. When, on October 2nd, they repeated this last for Keene's benefit, they added Guy Mannering, appearing, respectively, as Harry Bertram and Julia, with Miss Tilden as Lucy, and Mrs. Stone as Meg Merrilies.

By this time, the Lafayette sank into a subordinate place; the Chatham was to open with a very superior company on October 9th; at the Park Macready was engrossing attention, and would be succeeded soon by Kean for his farewell to America. What could the Lafayette do against such odds?

Salaries, 1825–1826

These were very hard-working actors, and for a meagre pittance. The account-book of the Lafayette Theatre is preserved in the Harvard Theatre Collection, and apprises us that, during this busy season Francis P. Burroughs (I thought his name was Watkins Burroughs) drew a weekly stipend of $50; F. R. Godey and his wife had $22 for the three weeks of July 15-29th, — that is, a little over $7 a week. Apparently Henry Eberle had $10 weekly, though irregular drawings of money make the exact amount uncertain. Weekly salaries were $15 to Charles Bernard, $18 to Miss Tilden, $10 to David Eberle, $15 to William Jones, $35 to William Dinneford, $9 to Mrs. Edstrom, $15 to Hyatt, and $25 to Mrs. Pelby. The actors could only pray for a good benefit. I cannot say what W. R. Blake's salary was — he drew, in very irregular sums and intermittently, from July 4th to September 21st, $276.55. When Mr. and Mrs. Duff came, their joint salary was $55 weekly, their benefit yielding $234.45. Mr. and Mrs. Walstein together had $30 per week, a like sum going to Mrs. and Miss Riddle. Mrs. Stone evidently was paid $20 per week.

I have selected the stipends of only more notable actors. The entire salary list for this and other seasons at the Lafayette may be studied with pity in the Harvard Collection. Yet how can we tell? Who today is capable of imagining how far those meagre salaries could be made to go, in a day when a dollar was worth — how many of the dollars of a century later?

Concerts, 1825-1826

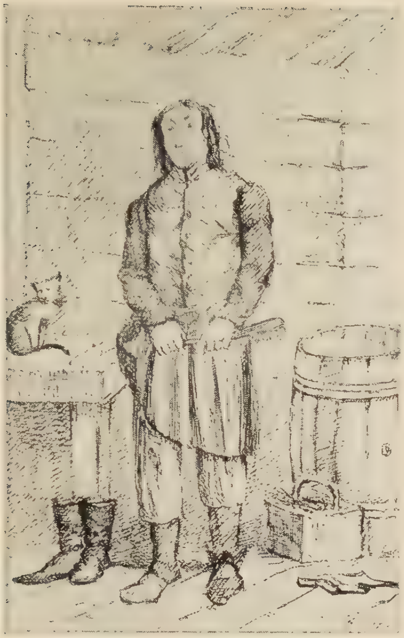
I must retrace my steps and find amusement not strictly theatrical, for the crowded theatrical season of 1825-26. Of course, with the advent of the Garcias, the concert-platform was bound to break the icy restraints of the year or two preceding — certainly the most uninteresting seasons for decades back. The number of concerts decreased (possibly because of the opera), but how the quality improved!

Huerta began the procession on October 12th, when his tinkling guitar was aided by the harp-playing of " a young lady," the song *Di tanti palpiti* from Tancredi, which the Signorina was to make live blessed in many memories, and also a song from Il Barbiere di Siviglia, both by "a Young Lady" — whether the same or another I learn not from the American. This introduction of Italian airs preceded the coming of the Signorina by more than a month. Perhaps the young lady, or ladies, as well as Signora Bartolini, at the Chatham, on November 21st, prepared the way for Malibran. A great event followed on December 22nd, when the Philharmonic Society gave a concert: " The Directors feel a pleasure in stating that arrangements have been made with Signor Garcia, by which his distinguished talent, and the eminent powers of Signorina Garcia, with others of the Italian company, of well established fame, will be heard in the rooms of the Society." No wonder the management felt justified in raising the price to two dollars a ticket! How I should love to have heard the Signorina in this, her first concert here! That the Society expected a fashionable crush is indicated by their warning in the Post: " All carriages coming to the City Hotel . . . will range with their horses heads down Broadway; and on returning for the company, will take their station on the side of the street opposite to the Hotel. No carriage will be suffered to draw up to the door, until required by the party for whom it is in attendance. An efficient police will be engaged to enforce the regulation." Well, well! we of the *haut ton* must remember to instruct James or Pompey, as the case may be.

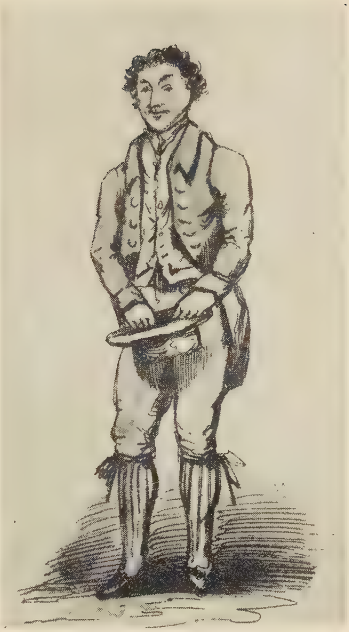
Two dollars was the price, also, of the privilege of hearing Huerta's last concert, January 2, 1826, at the City Hotel. Italian singing was now in demand, and Signori Constantini, Ferri and Cardini attempted (see the American) on this occasion to satisfy the craving. Furthermore, Garcia, it was promised, would lead the orchestra. A guitar duet by Huerta and Maurez was Spanish, one agnises, as to its performers. The Misses Sauniers were to provide piano music, and "the most celebrated professors are engaged, and the orchestra will be full and effective." Perhaps it was worth two dollars. I do not know the price — if any — of admission to the annual concert of the Euterpean Society, on January 27th, at the City Hotel; the American merely informs me, that "Members will not be admitted without their badges."

Signor Felice Vay, also "from Italy," appeared at the City Hotel, March 6th, in performances on the guitar, the "mandolino" and the "lyra"; Howard sang, and "a lady of very distinguished musical talents" attempted a piano concerto. Italy was a word to conjure with. The concerts this year were, one sees, few, but very fine in quality, as compared with past years. Another treat was provided at the Philharmonic concert of April 6th, at which the whole Italian troupe assisted. On that occasion the Signorina, now set down (at least in Post advertisement of March 27th) as Signora Maria M. Garcia (she had married Malibran but a few days before) sang the heavenly Che farò from Gluck's immortal Orfeo. I am prostrate in imagination; how I yearn to have heard it! Yet even this glorious event had to be deferred a week from its original date of March 30th.

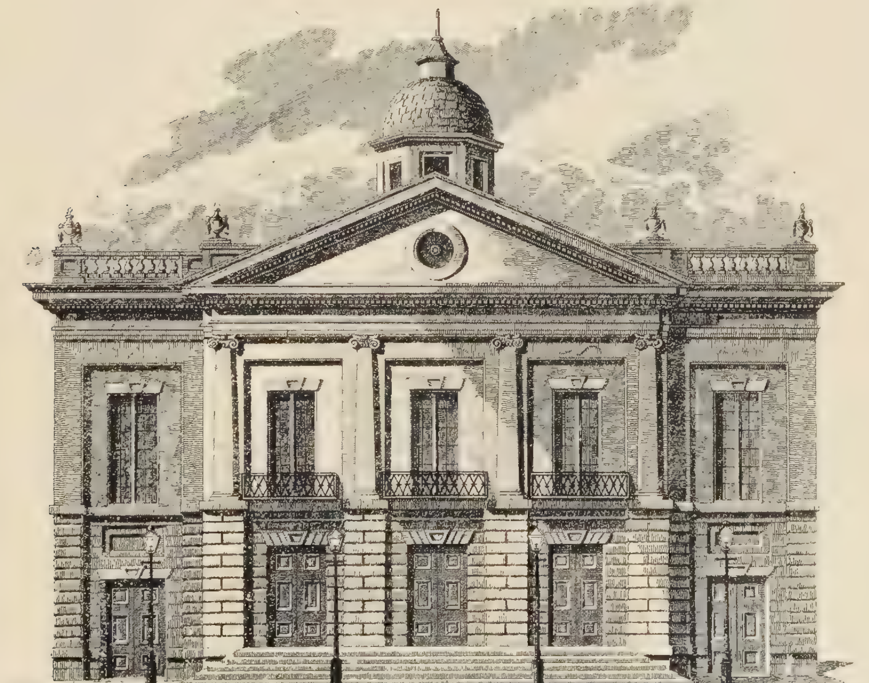
One observes how "concerts of sacred music" had, in light of the Signorina's vogue, slunk to their coverts. The first I find for the year 1825-26 was held, according to the American, on April 28th, at the Universalist Church, Duane Street, to exhibit the powers of a new organ, built by Erben and Hall. And that faded out in view of Garcia's last concert of the season, advertised for May 4th, at the City Hotel, "under the patronage of the Philharmonic Society." His great daughter, Angrisani, and all the opera stars appeared, along with the accomplished Etienne. On June 22nd, an "Oratorio" for the benefit of the Orphan Asylum, enlisted, at St. Patrick's Cathedral, the leaders of the old guard and those of the new. The astonishing list of soloists included all four Garcias, Angrisani, Rosich, Crivelli, Mme. Barbieri [*sic*], Mrs. Fagan and A. Taylor. The Signorina sang With Verdure Clad, and appeared with Mme. Barbieri in concerted numbers by Cimarosa. De Luce led the orchestra, and Etienne and P. K. Moran were at the organ. This ends, very sonorously, by American advertisement, the concert season of 1825-26.



GEORGE HYATT AS
BILLY BLACK



JAMES ANDERSON AS
MURTOCH DELANY



at William Hooker's Nautical Printing Office Nº 202 Water Street

LAFAYETTE THEATRE, 1825

ENTERTAINMENTS, 1825-1826; PEALE'S MUSEUM

The reader has probably observed that detached entertainments are becoming more scarce, or at least less advertised. Curiosities and "freaks" are betaking themselves to the recently instituted "Museums"; tight-rope dancers, wire-walkers of all sorts, contortionists, gymnasts, jugglers, etc. are more and more attaching themselves to the circus arena. The task of writing up "entertainment," therefore, becomes increasingly easy. Furthermore, unless otherwise stated, the American furnishes all my data for the present discourse thereon for 1825-26.

The Rotunda, practically throughout the season, was advertising the panorama of Athens as It now Is. The Panharmonicon and Master Hubard's precious paper cutting were again features from September 14th, at "the Hubard Gallery," Washington Hall. And Scudder's Spectaculum, Chatham Street, announced in the same month, "a profile cutting department," where visitors for twenty-five cents could have "profiles taken with engraved dresses. . . . equal if not superior" to "the productions of Master Hubard." The implement used was the physiognotrace; I do not know how it worked. Against this cut direct the American Museum from September 26th could announce but the New York Citizens' Band and the Cosmorama. Of course it was understood that both museums had waxworks, curios, living and dead reptiles, and other pleasing attractions. And I must not forget Patrick Magee, exhibiting, according to the Post, from October 6th, at 13 Park, Park Exchange, near the Theatre, and declared to be "not more remarkable for his extraordinary height than for the elegant symmetry of his form, his surprising activity and matchless strength" — evidently the kind of genius that scholars a hundred years later would have tempted to their colleges, for the glorification of learning and of intellectual pursuits.

Another Museum tripled the offering of such wares. On October 26th was opened the New Museum and Gallery of the Fine Arts that for years thereafter was known to New York as Peale's Museum. Rubens Peale, the manager, announced in the American that he had had long experience in Philadelphia, and would now exhibit here natural curiosities of all sorts, paintings, etc. One feature attracts: a lecture room "for the exhibition of popular and striking experiments, accompanied with short explanations." To this visitors to the Museum had free access. One sees now the origin of the famous lecture room in Barnum's Museum of the future — a room in which, ultimately, regular plays were given before audiences some of whom, at least, would have thought themselves on the quick road to hell if they entered a regular playhouse. Barnum was a wonder greater than any wonder in his Museum, in thus gulling his pious customers. Peale announced that his collection was housed in a building specially constructed for it, and that it had a promenade on the roof, which had been made flat for the purpose; from that altitude one could see the beauty of the Park, the Hudson, the busy throng on Broadway, etc. This all strikes me as a new note in amusement tactics. Rubens Peale and Rembrandt Peale (the painter) were, I judge from their given names, worthy sons of the earlier painter, Peale. On December 8th, Rubens Peale was specially advertising Rembrandt Peale's large painting of Washington before Yorktown. The Museum was at 252 Broadway opposite the Park, and was called the Parthenon (at first). As the winter wore on, daily discourses, chemical, physical, astronomical, etc., took place in the lecture room. And two Egyptian mummies were here in February; they were partially unwrapped by two doctors on March 3rd. Anything for a sensation! The American Museum and the Spectaculum continued to advertise, but I fancy their glory was somewhat dimmed by Peale's. H. Bostwick gave lectures at Peale's on Ancient and Modern History, beginning on March 21st, at five o'clock.

But other novelties call us. An Automaton Chess Player was at the National Hotel, 112 Broadway, opposite the City Hall, beginning on April 21st. There were also an Automaton Trumpeter and Automaton Slack-Rope Dancers, these last invented by W. Maelzel, who was boss of the whole show. The last night of these wonders was threatened for July 5th.

A paid communication-advertisement in the American of April 27th, and signed A Friend to Merit, apprises that Mr. Hewlett " will again appear at the Spruce-street Theatre, No. 11," on April 28th, " when the admirers of talent will have another opportunity of witnessing one of the most astonishing phenomena of the age: a young man, who, notwithstanding the thousand obstacles which the circumstance of complexion must have thrown in the way of improvement, has, by the mere dint of natural genius and self-strengthened assiduity, risen to a successful competition with some of the first actors of the day." This was the Hewlett of the African theatre, of a few years previous, and surprised indeed am I to meet him again. He had appeared a few months earlier, as we shall see, in Brooklyn. From Hewlett I jump far, in time and art, to an exhibition of rattlesnakes, fresh from admirers in Philadelphia, that wiggled and squirmed, from July 3rd, at the Old Panorama, 157 Broadway.

A Mechanical and Picturesque Theatre began at Washington Hall (under Joseph Le Monier) on July 11th, features being " the metamorphose of a Female to a Balloon . . . which ascends," the oft-celebrated Battle of New Orleans, with cavalry and infantry evolutions, also the pantomime of Orpheus, ballets, etc. And in Bossieux's Ball Room, opposite Washington Hall, Master Coffin gave some precocious readings from Shakespeare and the classics on August 14th and 18th. A " nondescript " of other sort from the coast of Tartary, exhibited from August 3rd, also in

Washington Hall. A crude picture of it in American advertisements from August 9th makes it look like a conscience-smitten merman. But the form is female. Perhaps it was the father (or mother) of Barnum's famous hoax of a mermaid in the years to come. In later August, Colonel Pluck, whom I cannot quite place as real personality or a joke, went through military tactics at Washington Hall — the centre, one sees, of several exhibitions that might, more reasonably, have been shown at one or other of the three museums now adorning the city.

The Circus, 1826

Of course New York had grown to expect, in any event, a summer Circus, and a circus managed by Cowell. On May 8, 1826, the Broadway establishment began one of its most interesting chapters. It advertised, in the American, a new stud of twenty horses, horsemanship by Master Collet, Mr. Wilkinson, "the wonderful voltigeur from Astley's," M. and Mme. Robert, whose juggling shocked us at the Park, Master Spencer and Master Sweet. Hallam also gave comic songs. The bill on the opening night concluded with the pantomimic Don Juan, characters by Kirby, Parker, and Mrs. Rowe — all old friends.

The management began to show its hand; melodrama of the most gory and harrowing variety was to govern the machine. The first of these sensational affairs was displayed on the 12th, The Idiot Witness, or, a Tale of Blood, a delectability from the London Cobourg that long encumbered our stages. In it Cowell was Gilbert, the pretended idiot, Moreland was Ratcliffe, Collingbourne Michael Arnaud, and Mrs. Rowe Walter. Again we meet old friends in that cast. On the same evening, a naval ballet, The Storm, or, American Tars on Shore, was performed by Parker and Miss Aspinall. "Slack-wire" Stoker was now announced as Clown in the ring. The forces of Cowell seem strong.

The bill varied pleasingly. May 15th brought the pantomime, The Deserter of Naples, with Kirby, Parker, Miss Aspinall, and Miss Greer. Blakeley performed on the slack-wire, Stoker on the slack-rope, Blythe managed two horses, M. and Mme. Robert juggled, and Hallam sang. Surely there was enough variety here? La Perouse was given on the 16th, with Collingbourne, Parker, Mrs. Rowe and Miss Aspinall.

On May 26th, Mrs. Charles Durang joined, as Zorilda, in Timour the Tartar; her associates were Isherwood, Collingbourne, Parker, and Mrs. Smith (late of the Park). Cowell was exerting himself to delight his patrons. Master Hunt was here in June. On the 7th of June, two genuine war-craft were taken into the Circus; Mrs. Entwistle — think of it! — replaced Mrs. Durang as Zorilda and Young ("of the Albany and Charleston Theatres") enacted Timour! This seems almost too good for a stage which was, after all, merely an adjunct to a circus-ring. On June 9th, Tekeli was the attraction, Mrs. Entwistle as Alexina, and Young in the title-part. These stars continued throughout June; on the 27th they acted in The Falls of Clyde. On June 12th, Buckley, an equestrian clown from Astley's, made his début. On July 4th, the Circus gave both afternoon and evening performances. In the evening was performed a thriller by the name of Blood Will Have Blood, or, the Battle of the Bridges; it had a long run. Let us hope the author's ability in raising the hair of excitable auditors was as marked as his ability in alliteration. I regret that the American does not publish the cast of the stupendous play.

Possibly the great event for many was the re-appearance on July 19th, of Hunter, the daring bareback rider; it is probable that his advent crowned the joy of the circus enthusiasts. July 21st brought back The Cataract of the Ganges. The bill of July 25th interests me. On that evening Forrest acted Tekeli; the question arises, which Forrest? Mrs. Entwistle still enacted Alexina, Mrs. Smith was Christine, and Collingbourne Wolf. Mrs. Smith also played Little Pickle, with Mr. and Mrs. Jones as the other Pickles. Mrs. Buckley made her first appearance in America, on July 26th, as Ida, in The Sisters.

This ends the history of the Broadway Circus, for 1826. It closed unusually early — on August 5th. On September 16th, Simpson advertised, in the American, for sale, "to close the concern, the whole of the New York Circus Establishment, formerly owned by Mr. West, consisting of leases of Circuses in New York, Philadelphia, Washington, Savannah, Charleston, and an eligible lot of ground in Baltimore, together with Horses, Scenery, Wardrobe, Music," etc. This property acquired, as Cowell admits, by trickery, had hung like a millstone around the too sagacious neck of the original schemer, and now fell off by sheer inability of that neck longer to sustain the weight. With the Chatham, the Lafayette and the Bowery in the theatrical field, it would be absurd merely to oppose a circus. Yet Simpson did not dispose of his property so easily; we shall see that he was still in control, months later, of the New York building.

SUMMER GARDENS, 1826

I must tuck in some report of Vauxhall Garden, far to the north, at Astor Place and the Bowery. We remember some theatricals of previous summers at this cool retreat. By June 30th, the management was advertising a column of allurement for July 4th, then still a gala day in America. T. Madden was the manager, and for the afternoon of the glorious holiday he advertised Burton in songs, Hughes on the slack-wire, and other delights. The evening attraction consisted of Sprigs of Laurel, The Mock Doctor, and a harlequinade, Harlequin's Vagaries, the whole to conclude with a gorgeous display of fireworks, set pieces, rockets, etc. The complete casts of the dramatic pieces included Campbell, Williamson, Betterton, Swinton, Robertson, Hawkins, Palmer, Tate, Hughes, Mrs. Betterton and Miss Seymour. I wonder who these Bettertons were? Could the man have been that Betterton who played at the Park in 1816? Ireland cannot help me; he merely states that, in December 1819, Betterton "was married in New York, to Mrs. Ann Bunting, but afterward returned to England, and died there in 1835, at the age of 80."

I can find but little of further note at Vauxhall. I believe that dramatic offerings ceased with or soon after July 4th. Beginning on July 31st, the American advertised concerts by the two popular vocalists, Keene and Howard. Fireworks evidently dazzled throughout some of those soft summer evenings. Colonel Pluck "honored" the place on August 4th. On August 8th, the exhibition is advertised to conclude with a representation of Ætna in Eruption. The vocal fireworks, preceding this display, were provided, as usual, by Keene and Howard. Fireworks were advertised as late as September 25th, and postponed, because of bad weather, to October 2nd.

And other gardens allured. Under management of V. de la "Montanye," the Cold Spring Garden, says the American, opened in early June — "in full bloom; notwithstanding the drought." On July 17th, and later, I find advertised in the American concerts at East River Garden, Water Street, Corlaer's Hook, with full orchestra, and, from time to time, Mrs. Singleton, Petrie, Singleton, Burton, Todd and Morris; on the 21st of August the concert was for the benefit of Todd, and, needless to say, each singer in turn had a night. I am glad to have rescued this place from oblivion. For the benefit of Mr. Kensett, the proprietor, on August 31st, a very big bill was arranged. Mr. and Mrs. Petrie, and Morris and Todd appeared, as well as two bands, Paul Hutton's Independent Band, and the Eleventh Regiment Band, of 35 pieces. The glory of the show, however, must have been "Mrs. Petrie's celebrated *Firework Hornpipe,* at the conclusion of which Mrs. P. will be entirely enveloped in fire." The place continued its concerts into September; later soloists were Mrs. Rabetson (*sic*), Masters, and Fish, ringer of musical bells. Pullis, slack wire, and Le Fevre, balancer, performed on September 19th.

And Castle Garden, home of sea-breezes and pleasant walks? Fireworks, music, occasional balloons, bosky promenades, filled many summer nights here on the Battery demesne. Beginning on August 15th, it, also, gives concerts three times a week; it lured from Vauxhall the agreeable Keene and Howard, on alternate evenings to those at Vauxhall, and topped its endeavours by engaging Mrs. Jefferson (late Mrs. Burke), whose new name brings her close to her distinguished son, Rip Van Winkle. I must say that I rather envy the natives of 1826 who could forget the heat of home in the cool spaces of Castle Garden, listening to the sweet tones of that fine trio of singers. Robertson, the balloonist, made a night ascension here on September 20th; beginning on the 14th, Castle Garden announced a new series of concerts by Mrs. Dennis, Mrs. Robbeson (the Mrs. Rabetson of the East River Garden? and the Mrs. Rabbeson of Brooklyn concerts?), Garner, Williamson, Kent and Durang, with La Folle, as leader.

Brooklyn, 1825-1826

If the term just described was a banner year in New York, it was also easily the most interesting season, thus far, in Brooklyn. We begin by renewing acquaintance with Hewlett, "Shakespeare's Proud Representative," and "the New York and London Coloured Comedian," who, handicapped by that double magniloquence, announced in the Star "a grand Entertainment" (for December 15, 1825), "prior to his return to London, to fill his engagement at the Cobourg Theatre." So that derided player of a few years previously, had crossed the seas to a more receptive assemblage! His show, now, was at the Assembly Room, Military Garden, and there, in succession, he sang Count Belino, in imitation of Philipps, Home Sweet Home, etc., in imitation of Pearman, Crooskeen Lawn, in imitation of Mathews, etc. He then imitated Kean's Richard III, Cooper's Bertram, Kemble's Rolla, and Mathews's At Home and La Diligence.

The Star of December 22nd devotes a word to Hewlett, "a native of our own dear Island of Nassau, and Rockaway is said to have been the place of his birth. He is of lighter color than ordinary mulattos. His histrionic education took place *under* those celebrated masters Cooke and Cooper, whom he followed as a servant boy, and stole their action and attitudes. . . . Hewlett, however, must have had a natural talent for theatrical performances, and an excellent voice, or he never could have surmounted his early difficulties. His songs were excellent, and his style, taste, voice and action such as would have done credit to any stage. His imitations of Kean, Mathews, Philips and others were recognized as correct, and evincing a nice discrimination and tact . . . which ought to recommend him to every lover of pure acting. Hewlett is yet young enough to receive some of the advantages of education, and we should advise him to persevere in the way his genius seems to direct."

Well, Hewlett took the advice. As "Brooklyn and London Comedian," he held Military Garden again on February 3, 1826 — "his last appearance prior to his departure for London." A stage was erected in Mr. Duflon's Long Room, and on that stage Hewlett gave imitations of Wood, Warren and Jefferson, of the Philadelphia Theatre, of Kean in ten of his most famous rôles, of Cooper, Conway and Mathews. He also sang many songs. An interesting figure, this Hewlett.

JAMES ROBERTS; FIRST BROOKLYN THEATRE

The first regular theatrical shows may now be recorded for Brooklyn. The Chatham Theatre having closed, Roberts crossed the river, and, on March 2, 1826, gave an "At Home," at Mrs. Chester's Hall, Exchange Coffee House. He rendered Mathews's Mail Coach Adventures, and also appeared as Sylvester Daggerwood. And, "it is the intention of Mr. R., should he meet with the encouragement he anticipates, to perform 3 or 4 nights per week, during the recess of the Chatham Theatre, and bring forward a variety of popular pieces." Consequently, on March 10th, "The Chatham Theatre company of Comedians, beg leave to inform. . . . they will open a theatre . . . with new Scenery, Decorations, &c." This theatre was at Mrs. Chester's Hall. The first plays recorded for Brooklyn must be cast in this history. In Douglas, on the opening night, Miss Riddle appeared as the hero, Scott as Glenalvon, Walstein as Randolph, Herbert as Old Norval, Wray as Officer, Elting as Servant, Jones as the Trembling Coward, Mrs. Entwistle as Lady Douglas, and Mrs. La Combe as Anna. After songs by Roberts, Mrs. La Combe and Wray, The Review enlisted Walstein as Beaugard, Anderson as Looney, Herbert as John Lump, Wray as Dubbs, Turnbull as Deputy Bull, Roberts as Caleb, Miss Riddle as Lucy, and Mrs. La Combe as Grace. The band came from Chatham Theatre. Admission was set at fifty cents, with children at half price. And there, ladies and gentlemen, is bald account of a very historic occasion.

According to the Star of March 16th, Douglas was performed on the date announced. "On Monday evening the house was filled to overflowing. The *Soldier's Daughter* was performed with great applause. Mrs. Entwistle was the lively widow. Mr. Scott as Frank Heartall sustained his reputation. Mr. Herbert had a part well suited to his powers. Mr. Roberts' comic song was loudly encored, and he repeated it with *variations* and *improvements*. Mr. Wray was not fortunate with his Bold Dragoon. The afterpiece of the *Spoiled Child* was well sustained. Mrs. Walstein as Miss Pickle, Miss Riddle as Little Pickle, with a song and a hornpipe. On *Tuesday* evening, *The Stranger,* and *Lovers' Quarrels* were performed to a respectable and *comfortable* audience. We were not present." The paper announced for the 16th of March, Mrs. Entwistle as Jane Shore, and Mrs. Walstein as Alicia; the farce was Animal Magnetism. In both pieces Caldwell played minor rôles; and note that "The Horse Boat will be in readiness to convey passengers to New-York, at the Catharine Ferry from 8 o'clock till 12 in the evening." John Bull was promised for January 18th. And this, alas! is all I found in the Star; but it at least starts the Brooklyn stage neatly and expeditiously on its journey through our chronicles.

The summer of 1826 opened both gardens, the Grecian Garden Hotel advertising a May-day beginning, with fireworks (by Dench) and a band of music. The Military Garden had illumination and fireworks on July 4th, and for August 3rd Duflon promised a concert with, among other attractions, Mrs. Rabbeson in Home, Sweet Home, Morris and a young gentleman of Brooklyn in The Rival Beauties, etc. One Handel, who, I assume, must have been George Handel Hill, the famous "Yankee" Hill of years soon to follow, rendered the comic song of Big Booby, the song of The Public Robber in New York, or, the Man that Runaway (*sic*) with the New City Hall, and also the song of The Hunters of Kentucky. My reason for believing this to be Hill lies in the statement in his biography that he made his appearance in Brooklyn in 1826 in an entertainment vaguely described in the book. We shall see "Handel" functioning considerably in the late autumn of 1826. The last I hear of the Military Garden for the summer now chronicling was in a Star advertisement of Monsieur Le Fevre's second night, September 27th. He was "a juggler from Paris," and was assisted, on that evening by Durang (from the Chatham Theatre) in recitation, song, and hornpipe, and by Mrs. Robertson (Rabbeson?) also in song. Le Fevre did feats of balancing, ere the evening closed.

CHAPTER VIII

THE PARK THEATRE AND THE NEW BOWERY, 1826-1827

MAY I now ask you to accompany me to the Park Theatre, for its opening, on August 28, 1826? The managers announced that their house had been newly decorated and painted by Reinagle, Evers, T. Reinagle and Serra; a new drop curtain by J. H. Wilkins was ready. The Mirror of September 2nd also tells us that "the two large pillars on each side of the stage, that used, in crowded houses, materially to obstruct the sight of a considerable portion of the audience, have been removed." Those pillars, in the two well known pictures of the house, seem to me the ugliest of many ugly details. The opening bill (announced as Paul Pry and 'Twas I) was changed, because of Barnes's absence from the city, to She Stoops to Conquer, and Sprigs of Laurel. Hilson, Foot, Simpson, Mrs. Hilson and Mrs. Wheatley were stressed in the advertisements; in fact the company was but little changed.

The second night was devoted to La Figlia dell' Aria, sung by the cast of the year before. Garcia's troupe occupied the Park for a few weeks, appearing twice weekly; on the evenings of their singing, the Park players occupied the Circus, Broadway. Cooper began on August 30th, as Damon; The Inn-Keeper's Daughter was given on the same night. Besides Cooper, the casts included Simpson, Clarke, Foot, Woodhull, Jervis, Placide, Mrs. Hilson and Mrs. Stickney — all old friends. E. H. Conway and Miss Deblin appeared in dances, during the first weeks of the season. On August 31st, variety came with Der Freischütz, in which Wilhelm was sung by Mr. Boyle ("from the Birmingham Theatre"), and Herman by Mr. Denman ("from the Haymarket, London"). The first of these was only moderately successful; the latter was a failure, and quickly disappeared. Mrs. Hackett, who was now regularly of the company, sang Bertha, in Der Freischütz, other parts falling to Placide, Hilson, and Mrs. De Luce. In 'Twas I, which ended the bill, Barnes re-appeared as Marcel, and Lee as Delorme; Mrs. Sharpe was, of course, Georgette, and, equally of course, Mrs. Wheatley repeated her former success as Madame Mag.

The company, then, is seen to be admirable; Cooper's engagement added to it the sensational touch needed. He played familiar parts, including Virginius (September 1st), Macbeth (4th), Rolla (6th), Damon (7th), Hamlet (8th), Coriolanus (11th), and, on the 13th, Sir William Dorillon. On this last evening Jones made "his first appearance for eight years," as Oliver, in Mrs. Inchbald's play; Mrs. Sharpe was Lady Priory. The musical "strength" may be gauged by a cast of September 6th, when Boyle sang Paul to Mrs. Hackett's Virginia, Denman figuring as Antonio, Richings as Tropic, Placide as Dominique, and Jervis as Diego. But, who cared, when twice a week the great Malibran was still enchanting in the Rossini operas? For his benefit-farewell Cooper appeared as Virginius and Young Wilding (September 15th).

Some New Plays and First Appearances

The stage was preparing for the American début of Macready, on October 2nd; until that memorable date, we can only mark time. On September 8th, Poole's Anglo-French farce, The Scapegoat, introduced Barnes as the perplexed tutor, Ignatius Polyglot, Lee as his too much married pupil, whose wife, (Mrs. Sharpe) hidden in the teacher's room, causes all the farce, with Foot as the finally forgiving father, Placide as Robin, and Mrs. Hackett as Molly Mags. This seems to me a cast well worth seeing. I doubt if any other theatre then operating, or about to operate, in New York could have equalled it. Another piece of Poole's — Quite Correct — followed on September 18th, with Simpson as Sir Harry Danforth, Barnes as Grojan, Lee as Milford, Bancker as James, Mrs. Hackett as Lady Almeria, Mrs. Stickney as Mrs. Rosemore, Mrs. Hilson as Miss Rosemore, and Mrs. Sharpe as Miss Leach.

Finally, on September 20th, came the opera of Oberon, or, the Charmed Horn, Mrs. Sharpe playing Oberon, Mrs. Hilson Amanda, Lee Sir Huon, Richings Sir Aubert, Woodhull the Sultan, Foot the Caliph, Jones Sherasmin, and Hilson Sadak. Mrs. Hackett and Mrs. De Luce sang as the voices of Invisible Spirits, Boyle and Denman were Hunters, and Conway and Miss Deblin led the ballet. This version of Wieland's poem was the Drury Lane piece, not the Covent Garden arrangement, with Weber's music, brought out a week or two later. Oberon had many repetitions now at the Park, though it did not achieve the success of the precious The Cataract of the Ganges or of Cherry and Fair Star. Its sixth performance occurred on September 29th.

An interesting revival of September 28th was that of The Cabinet, with the first appearance in America of Mrs. Mangeon ("from the Theatre Royal, Covent Garden") in the part of Floretta; Mrs. Jones also made in it her début at the Park as Curiosa, Boyle was Orlando, Denman Lorenzo, Hilson Whimsiculo, Barnes Peter, etc. Mrs. Mangeon was a sister of the great Mme. Feron, whom I shall soon have the pleasure of introducing.

September 30th was announced as the farewell of the Garcia troupe. It was, indeed, just that; most of them never again appeared in New York. Fortunately, however, the Signorina was fated to break from her retirement and once more delight her admirers. Even she, I believe, never sang thereafter at the Park. The portentous farewell was sung, as the greeting had been sung, in the preceding November, in Il Barbiere di Siviglia. *Una voce poco fa,* indeed, in the dulcet strains of the Signorina.

MACREADY

Now we are ready for the great event; October 2nd arrived, and advertisements and preliminary notices stirred us to a high pitch of excitement. We must hie us betimes to the well-known pit, to witness the American début of the much-discussed William Charles Macready, long known in London, admired or vilified as the case might be, but always an object of profound interest. Macready, who had passed from Covent Garden to Drury Lane, no doubt was induced to undertake the American tour by Stephen Price, then in his brief management of the great English house of Garrick and Sheridan. From London Price sent stars like rockets across the Atlantic to the Park Theatre. His management of Drury Lane was undoubtedly from the standpoint of the New York audience the most glittering part of his management of the Park; whether it worked for the solid prosperity of the New York establishment is another question. Hitching your management to stars is an expensive experiment.

But let us look at the new actor through two pairs of critical eyes. The Times of October 3rd has a pithy comment on Virginius of the night before, by the original impersonator, we remember, of Knowles's much-tried hero:

> *Virginius it was indeed;* and with such new conceptions of the character, as we are sure must secure the performer a long continuance of houses such as greeted his reception upon his debut on our boards. Not a seat was there, either in box, or pit, which was not filled, and might probably have been doubly so. A proud reception of a tragedian, who is said to unite with talents of uncommon eminence, an unspotted private character [a stab at the errant Kean?].

The Mirror of October 7th gives a magnificent portrait to hang in the already noble gallery of stage pictures supplied by that fine paper:

> The Roman, in all his grandeur, agonizing passion, and terrific madness, is yet before us. He is as palpable to our "mind's eye," as on Monday to our vision. The look and horrible denunciation still thrills through us—"Appius, with this innocent blood do I devote thee to the infernal gods." We should like, for curiosity, to know Mr. Woodhull's feelings, who played Appius, on this occasion. If he did not forget the mimic scene, and shrink in terror from the man before him, he is not "made of penetrable stuff." In the scene where he strangles the tyrant, *we* actually gasped for breath. It is said there is no actor living who

> unites as much power and original genius with correct taste and cultivated talents, as Macready. He has nearly all that nature can give, with all that taste and talent can acquire. His person is tall and commanding—his carriage noble—his face, though not technically a first rate stage face, is wonderfully expressive, and his voice peculiarly fine, deep, and mellow. There seems about Macready that which will not stop for a moment to gain applause by the least uncalled for show of action, or strength of emphasis.

But we, like playgoers of 1826, will not rest on a single assumption. Macready's second character was one that to the end remained a first favourite with him and his audiences; his Macbeth on October 4th had the support of Lee as Macduff, Clarke as Banquo, Jones as Duncan, Woodhull as Malcolm, Barnes, Placide and Mrs. Wheatley as the Witches, Hilson as Hecate, and Mrs. Stickney as Lady Macbeth. The Mirror of October 14th is unqualified in its approval; it furnishes a very interesting analysis of the characterisation, but I quote only the enthusiastic opening:

> *Park Theatre.*—In the *Macbeth* of Macready, on Wednesday evening, was witnessed one of the most chaste, perfect, spirited, and original performances that ever graced the boards of the Park, or (we may venture to say) any other theatre. We have no reservations to make. . . . It was, in our opinion, as fine a specimen of histrionic excellence as genius could conceive or ability execute. There were so many new and beautiful readings—such an abandonment of old and hackneyed points, and so much truth and spirit thrown into hitherto unmarked passages, as to totally separate it from all other Macbeths, and give it the appearance of a new character.

On the 6th, the applauded star enacted Damon (his original part), repeated Virginius on the 9th, and submitted, on the 11th, to the expected and inevitable test by appearing as Hamlet. The Mirror of October 21st is richly helpful:

> We think that it is in the general conception of character—the viewing it in all its various points and bearings—and the effect given by an accompanying look or action to an apparently trivial sentence, that this gentleman more particularly stands unrivalled. His acting is not a point, a flash, a flat-scene, and then another point, and flash, and flat again. It it like a finished picture, that does not lay claim to praise on any detached or peculiar merit, but on the general excellence of the execution. The ground-work is bold, striking, and original, and the keeping, the filling up, the colouring, the management of light and shade, and the exquisite finish bestowed upon the most trivial minutiæ, combine to render it faultless. In the very "whirlwind of his passion" he never "o'ersteps the modesty of nature."

Thus endeth the continued pæan of the Mirror. The Albion, on October 7th, in an article on Macready's first three performances, practically corroborates all that the Mirror asserts. I quote in part:

> . . . We consider Macbeth to be the most successful effort he has yet made; we believe it also to be his best piece of acting; and we believe it furthermore, as many do beside us, to be the best representation of Macbeth ever seen in America. Its novelties and peculiarities are ample. . . .
>
> In the general summary of Mr. M.'s acting we confess that we have seen many passages performed more to our liking by others. The flashes of Kean's genius make us dizzy with the intensity of their blaze—the fine and commanding figure of Cooper may charm us, and the graceful movements of Conway please us; but we have never sat out a whole play with more real gratification than we have done with Mr. Macready.
>
> There are two distinguishing characteristics in Mr. Macready's acting—one, a full and complete conception of the part he is representing, and the other a uniformity of good acting throughout the whole piece. These distinguishing traits are quite obvious to the commonest observer.

The star shone on. On October 13th, he appeared in another character created by him — the popular William Tell. On that occasion, Ireland notes, Master William Wheatley appeared as Albert, Tell's son of apple-bearing fame. Another Macbeth (October 16th), another Damon (18th), another Tell (20th), brought Macready's first triumphant engagement to a close. His benefit on October 23rd (the night of the opening of the Bowery, and, one would think, a bad choice for a benefit-date) presented him as Coriolanus. The same night, also, Booth and Mrs. Entwistle were acting in Macbeth at Chatham Garden. Playgoers must have been distracted in making a choice among three bills so interesting.

The conquering power moved on to Boston, where his tremendous reception was partly meant, no doubt, to make Kean sorry. Simpson turned, even before his departure, to new plays or to revivals. A "new national ballad opera," Malvina, a fresh version of the old Oscar and Malvina material, was produced on October 5th. Jones was Fingal, Hilson Shibric, Richings Cathullan, Mrs. Stickney Morna, Mrs. Hackett Malvina, and Boyle Oscar. On the 12th, Mrs. Mangeon was Lilla, and Boyle the Seraskier, in The Siege of Belgrade.

Far more important in a history of the American drama was the novelty of October 14th, John Howard Payne's little comedy, Peter Smink, or, Which is the Miller? The plot is concerned with Eugene, a Frenchman who has been carried wounded to a German village; he is now well and wearing the German uniform — I confess I do not know why. The piece is really stupid; quite unlike the general run of Payne's plays. The cast included Lee as Bayard, Foot as Hantz, Barnes as Smink, Denman as Eugene, and Mrs. Sharpe as Ninette.

Again Simpson hit the anvil. On October 19th, he brought out Lunn's Three Deep, — produced on the same evening at the Lafayette, so hard was the rivalry. At the Park Simpson was Tantalus Twist, I should guess less successful than Thayer at the other house; Lee was Captain Courton, Placide Le Savon, Miss Brundage Matilda, Mrs. De Luce Mrs. Ogleman, Mrs. Hackett Mrs. O'Flounce, and Mrs. Sharpe Fanny Tucker.

The Comedy of Errors; A Midsummer Night's Dream

Follow two productions of perennial interest for lovers of Shakespeare. For Mrs. Hackett's benefit on October 25th her husband revived The Comedy of Errors, "as adapted to dramatic representation, and performed at the Theatre Royal, Covent Garden." This must have been the adaptation by Frederick Reynolds, with music by Bishop, brought out elaborately at Covent Garden in 1819. Of course I do not know how much of Reynolds and Bishop was presented in New York; I can only guess that the production in any case was far less elaborate, scenically, than that in London. The cast at the Park included Jones as Solinus, Foot as Ægeon, Lee as Antipholus of Syracuse, Woodhull as Antipholus of Ephesus, Barnes as Dromio of Syracuse, Hackett as Dromio of Ephesus, Mrs. Stickney as the Abbess, Mrs. Hackett as Adriana, and Mrs. Sharpe as Luciana.

The revival was a great success. The bill of October 25th announced it as Hackett's last appearance in America; in fact, the performance was so much in demand that he was forced to defer his departure, and the comedy was given a surprising number of times. Hackett's imitation of Barnes — and that is what his "acting" was — was so remarkable that it was very difficult indeed to distinguish between the Dromios as they appeared before the puzzled but delighted audience.

Even more interesting, historically, was the performance, on November 9th, of Mrs. Hilson's benefit offering, the first acting in America of A Midsummer Night's Dream. The cast, as found in the Times, is interesting:

Theseus	Mr. Lee	Oberon	Mr. Richings
Egeus	Mr. Foot	Titania	Mrs. Sharpe
Lysander	Mr. Woodhull	Puck	Mrs. Hilson
Demetrius	Mr. Denman	Helena	Miss Brundage
Snout	Mr. Placide	Hermia	Mrs. Hackett
Starveling	Mr. Nexsen	Hippolyta	Mrs. Stickney
Bottom	Mr. Hilson	1st Fairy	Mrs. De Luce

All these parts, except the Fairy, are printed for the first day; the Fairy I find in the advertisement of the second and last performance on November 24th. The play did not succeed as did The Comedy of Errors; after November 24th, it was not seen again till 1841. I assume that this version used in 1826 was that of Frederick Reynolds, produced at Covent Garden in 1816; the first words of the review in the Evening Post show that it at least was operatic.

As to the performance on November 9th, the Albion of November 11th is provokingly non-committal. "The public," it says, "are much indebted to Mrs. Hilson for bringing forward this fine play." And that is all, concerning the first production in America of this Shakespearian comedy! The Evening Post of November 10th gives the only fair-sized review with which I am familiar:

> *Midsummer Night's Dream.*—This play of Shakspeare's, transformed by modern ingenuity into a comic opera, but not so transformed as wholly to lose the beauty and humor of the original. was performed last evening at the Park Theatre. The more serious parts of it went off heavily enough, and would have been hardly endurable, but for the singing. The whole fairy machinery is too light, changing and etherial for actors of flesh and blood, and the clumsy contrivances of the stage. Richings is a stout, heavy, fairy king and Mrs. Sharpe a substantial fairy queen. Richings has much improved lately, but he should not mangle Shakspeare as he does. . . .
>
> The comic parts of the piece which form a large proportion of it went off quite well and the audience were exceedingly delighted. Those who were inclined to laugh, indulged themselves without scruple, because the wit was Shakspeare's; those who were not, sometimes found themselves compelled to it, and we saw many a grave face wrinkling into laughter in spite of itself. Hilson made an excellent Nick Bottom, but it is a pity that he should let the audience see him put his hand behind him to pull the string that moved his asses [*sic*] ears.

As You Like It; Mrs. Hamblin; J. J. Adams

Perhaps the audience, on November 11th, passed with greater delight to the accustomed scenes of As You Like It. Mrs. Hamblin, who, during her husband's engagement at the Chatham, had begun at the Park (November 8th), as Letitia Hardy, now, on the 11th, enacted Rosalind to the Orlando of Lee, the Jaques of Clarke, the Touchstone of Hilson, the Le Beau of Denman, the Amiens of Boyle, and the Celia of Mrs. Sharpe. Probably theatre lovers in 1826 preferred a forest by daylight, without fairies.

The Shakespearian and neo-classic festival continued throughout the autumn; on November 6th, John Jay Adams returned after a three years' absence, appearing as Hamlet. For his benefit on November 14th he varied Rolla with a dash of young Wilding. I cannot become excited over this re-appearance. As a matter of fact, on the 10th, Adams published in the American a card stating that he had relinquished his engagement, owing to unexpected circumstances, and with the consent of the manager —*pro bono publico.*

KEAN AND MRS. BARNES

The season of 1826-27 at the Park might well be termed the Macready season; yet a greater than Macready made splendid the later weeks of November and the early weeks of December. Edmund Kean, on November 13th, began what was to prove his farewell visit to New York. Since his appearance here in the preceding spring, he had journeyed to Montreal and Quebec, and had been adopted as a chief in an Indian tribe, an honour which he said he valued more highly than his greatest triumph at Drury Lane; now, on the 13th, he emerged at the Park, with the co-operation of Mrs. Barnes, specially engaged. Of course he played Richard. Equally of course his second part (November 15th) was Othello, to the competent Iago of Clarke, the Cassio of Lee, the Emilia of Mrs. Stickney and the Desdemona of Mrs. Barnes. On the 17th he played Shylock, with Mrs. Barnes as Portia, Mrs. Sharpe as Nerissa, Lee as Bassanio, and Simpson as Gratiano. The critics were, in general, still a bit cool toward Kean; the Albion of November 18th, however, states that "Mr. Kean played *Richard* on Monday to a house filled to excess, and has since appeared in *Othello* and *Shylock* with his wonted success. The crowded houses and universal applause constantly attending Mr. Kean's performances show how unabated is the public admiration of this great man's talents."

Molloy, Kean's biographer, admits that, during this engagement, his spirit was broken, and his wonted fire but intermittently blazed. On November 20th he acted King Lear, of course with Mrs. Barnes as Cordelia. He played Richard again on November 22nd and 27th. Hamlet was the bill on the 29th, and Bertram on December 1st, Mrs. Barnes still supporting. The reader sees that the tired actor offered nothing new. Yet on his benefit night (December 4th) he braced himself to the effort of a quasi-novelty. He played De Montfort in Joanna Baillie's tragedy, assisted by Lee as Rezenvelt, Woodhull as Freberg, Foot as Jerome, Mrs. Barnes as Jane, Mrs. Sharpe as the Countess, and Mrs. Stickney as the Abbess. The tragedian astounded his friends, on this evening, by ending the bill with The Waterman, and by acting and singing the part of Tom Tug, with Barnes as Robin, Mrs. Wheatley as Mrs. Bundle, and Mrs. Sharpe as Wilhelmina. His farewell occurred on the 5th, in the character of Richard.

Kean sailed shortly afterwards for home, where a tumultuous welcome awaited his storm-tossed soul; after a night or two, however, it was noted, as Molloy admits, that he was but a wreck of his former self. Dissipation and worry had begun to tell; Kean was never again the Kean of 1814-20. With him, to England, went (as I learn from the Albion of December 16th) Lee of the Park company, to be replaced in that aggregation by a much better actor, Thomas Barry, whose memory is still green, particularly in Boston.

I go back to the night of November 18th, when the farce of Teasing Made Easy (first played at the Haymarket in 1817) was produced at the Park. The cast here was:

Litigant	Mr. Foot	Dummy	Mr. Jones
Glow-worm	Mr. Lee	Mrs. Teaser	Mrs. Wheatley
Gammon	Mr. Hilson	Mrs. Crompton	Mrs. Stickney
Peter Pastoral	Mr. Barnes	Miss Manly	Mrs. Hackett
Mixem	Mr. Placide	Molly Mixem	Mrs. Sharpe

It was repeated on the 23rd and the 25th. On the last night Aladdin, that spectacle of enduring appeal, was revived gorgeously. Mrs. Barnes again played the title-part, Lee (soon to depart) was Azac, Simpson Abenazac, Mrs. Sharpe the Princess, Miss Brundage Amroy, and Mrs. Conway Zobeyd. In the Times advertisement Mrs. Wheatley is down for Mustapha — but this must be a mistake. The Mirror (December 2nd) asserts, "we certainly believe that Aladdin eclipses every thing of the kind that has heretofore been produced. In gorgeous and appropriate dresses and decorations, and splendid and beautiful scenery, it is unequalled. The gentlemen employed in the scenic department deserve great, very great credit." This spectacle met the Lafayette on its own ground.

Absurdity was rife on November 28th, when, for his benefit, Barnes played Alexander the Great (!) gravely assisted by Mrs. Barnes as Statira, Mrs. Stickney as Roxana, and Mrs. Wheatley as Sysigambis. Perhaps we err in taking these benefits seriously; no doubt a good-natured audience regarded them as a circus in disguise. Certainly Barnes did not look with drooping eye on the fun of such proceedings. On June 14th, his wife's benefit occurred. The advertisement in the Post contains this delightful "Mitchellism": "Mr. Barnes begs leave respectfully to inform his friends and the public, that in consequence of the absence of 'the two great ones of the city,' (brother tragedians he means) Kean and Macready, he will, for that night only, lend his wife the assistance of his powerful aid. He intends to electrify the audience in Octavian; and if his tragic powers are duly estimated, perhaps, may be induced to change the sock for the buskin." There is something especially humorous in the ambiguity of punctuation surrounding the *perhaps* of that last sentence. Hackett, not to be outdone by the other Dromio, acted for his benefit (December 12th), Richard III — "in imitation of Kean"! And Mrs. Barnes was the Queen.

MRS. EDWARD KNIGHT

The very night after Kean's Hamlet, a star of very different light first dazzled New York; this was Mrs. Edward Knight, late Miss Povey, the charming vocalist from the London theatres. She made her début (November 30th) as Floretta in The Cabinet, and was declared by the Mirror of December 9th to be " the most pleasing and finished vocalist of the English school that ever delighted a New-York audience. . . . Much as we at times have had our admiration or astonishment excited by the sweetness of one, the strength and compass of another, or the scientific execution of a third, never did we listen to such a combination of rare qualities as unite in the tones and style of this delicious melodist; and never was a stronger or more favourable sensation created by any first appearance on these boards. . . . The lady's person is well-formed; rather *petite* than otherwise; her face pretty withal, with a pleasing and intelligent expression. . . . her manner modest and unassuming. Her acting, though not distinguished by any superior degree of talent, is easy and unconstrained, with a spice of playful archness. To an uncommonly rich, clear, and flexible voice, are added the most touching simplicity and sweetness. . . . What we particularly admire. . . . is the judicious introduction of ornament . . . her enunciation is remarkably clear and distinct. . . . We congratulate the public and ourselves on the delightful acquisition."

The Mirror certainly justifies its name; I know of nothing past or present that so beautifully reflects figures theatrical for the benefit of succeeding years. Nevertheless, the Albion of December 2nd also waxes poetical in admiration:

> With the exception of Mad'lle. Garcia, we have had no such singer on our boards. Her style is simplicity itself. She rarely introduces ornament, and when she does, it is but for a moment and with an unexampled grace and effect. Her voice is singularly sweet, liquid and clear. It reminds me of Moore's beautiful simile about the snow falling upon the water and melting away into the element. So do the tones of Mrs. Knight melt upon the heart. Her *forte* to us appears to be the pathetic ballad, *The Last Rose of Summer*. She sang it with a touching beauty. . . . The Duet with Whimsiculo, "When a little farm," &c. was given with a light and humorous gaiety, as admirable in its way, as the more serious pieces. Mrs. Knight is a very pleasing and easy actress.

Mrs. Knight was the reigning vocal favourite for a year or two, until, indeed, she was eclipsed by Mrs. Austin and Mme. Feron. Early parts for her at the Park were Mrs. Ford (with songs) in The Merry Wives of Windsor (December 7th), with Hilson as Falstaff and Barnes as Slender; Lilla in The Siege of Belgrade (December 14th) and Susanna in The Marriage of Figaro (December 19th) with Mrs. Hamblin as the Page, Mrs. Hackett as the Countess, &c. On the 21st she was Clari. But why go on? Mrs. Knight remained at the Park, and we shall have ample opportunity to learn her repertoire. Her benefit on December 27th presented her in The Lord of the Manor and in Rosina. Ireland states that the former was new to our stage; but he himself records Incledon's appearance in it in February, 1818. He is probably more correct in saying that in the piece Mrs. Knight for the first time here sang The Dashing White Sergeant — a piece that ran like wildfire through the land.

Thomas Barry; Macready Again

I pause but a moment to call attention to the production (December 7th) of a new skit, Paul Pry at Dover; I wonder if they named a cigar in those days after the popular Pry? The trifle of December 7th employed Hilson as Pry, Placide as Pomade, Mrs. Sharpe as Laura, and Mrs. Hilson (it was her husband's benefit) as Crimp.

Haste we to worthier things. Macready returned on December 11th as Macbeth; Mrs. Barnes, passing from the support of Kean to that of the younger Thane, was Lady Macbeth. On the same night at the Bowery Conway was Wolsey and Mrs. Duff Katharine. Those were indeed the palmy days; I dare say the scenery — if any one really cares for scenery except as a cloak for poor acting — I dare say the scenery in both cases would shock a "modernist." Macready and Mrs. Barnes gave Virginius on the 13th, and, on that occasion, the Post advertises I. S. Clason as Icilius. He played Jaffier on the 15th to Macready's Pierre and Mrs. Barnes's Belvidera, the lady ending the evening in Aladdin!

Of course, Lee's successor and more than replacer, so to speak, was Thomas Barry, long an ornament of the American stage, who made his début on the 16th as The Stranger; Clason was Baron Steinfort and Mrs. Barnes was Mrs. Haller. Barry's history, in part, will be found in pages that follow; he made himself in America — therefore let America ignore his vague early career in Brighton, England. For a while Barry aimed high in tragedy; he afterwards sank to a somewhat lower level. His second night here (December 18th) revealed him as Faulconbridge, to the King John of Macready and the Constance of Mrs. Barnes; it will be seen, then, that he walked in tall company. Not so tall was Clason as Salisbury, or Foot as Hubert.

Macready's second engagement progressed through the familiar range of Knowles and Shakespeare: William Tell (December 20th and 28th), Virginius (22nd), and, for his benefit (January 3rd) King John once more. A partial novelty was his Henry V, on December 26th and 29th, with Clason as Gower, Hilson as Fluellen, Foot as the French King, and Mrs. Sharpe as the Princess. In early January Mrs. Hamblin appeared as Cherry, to the Fair Star of Mrs. Sharpe, and the Sanguinbeck of Collingbourne.

PELBY; CONWAY; NEW PLAYS

The month of January at the Park was eventful. After Macready's departure, William Pelby, a treasured name in Boston, came out (January 6th) as Hamlet, to Mrs. Sharpe's Ophelia. Whatever his fame in the sister city, Pelby never conquered New York; nevertheless he was a brave adventurer who dared to follow so quickly on the same stage Cooper, Macready and Kean. The Mirror of January 13th sums up against Pelby.

His stay was short; he enacted (January 8th) Reuben Glenroy, with Mrs. Hamblin as Rosalie Somers, and (January 10th) Rolla, with Barry as Pizarro. Meanwhile, on the 11th, the good Isaac Starr Clason "benefited" and left, when his Iago baited Barry's Othello, and had the assistance of Mrs. Stickney's Emilia and Mrs. Sharpe's Desdemona. Mrs. Sharpe was succeeding to Mrs. Hilson's parts, Mrs. Hilson being temporarily out of the bills. But Hilson was topping many an evening's delight, in The Children in the Wood, The Sleep Walker, High Life below Stairs, etc.

Pelby's success was not so glittering as to exclude new plays from the boards. Dimond's "opera," Native Land, or, a Return from Exile, came on January 12th. The cast printed in the papers included Mrs. Hackett as Aurelio di Montalto, Barnes as Giuseppe, Barry as Tancredi, Hilson as Peregrino, Richings as Marcello, Mrs. Sharpe as Clymante, Mrs. Knight as Biondina, and Mrs. Hamblin as Zanina; but the Mirror (January 20th) says that Mrs. Hamblin threw up her engagement on the day of performance, and that Mrs. Wheatley played Zanina, at very short notice. This piece involved the assumption of male attire by Mrs. Hackett and Mrs. Knight; they are both accredited with success in their parts.

Let us not forget the easily-forgotten Pelby. He played Brutus on January 15th, with Mrs. Stickney as Tullia, and Mrs. Sharpe as Tarquinia; for his benefit on January 17th, he was Charles de Moor. So farewell Pelby! The management amply atoned for his departure by offering, on the 19th, Conway (who had recently appeared on other boards in the city) as Beverley, in The Gamester, Mrs. Barnes also re-emerging as the afflicted heroine. On the same night Thirteen to the Dozen, a new musical farce, introduced Barnes as Simon Knipper Cripper, Jones as Heavy Sacks, Placide as Maurice, Mrs. Sharpe as Lilla, and Mrs. Hackett as Bridget. The Marriage of Figaro, on the 20th, presented Mrs. Hackett as the Countess, and Mrs. Knight as Susanna.

Conway played Gambia in The Slave (January 22nd) to the Zelinda of Mrs. Knight; but made way for another aspirant when on January 23rd Mr. Richardson "of Virginia" enacted Rolla and Looney McTwolter. The Virginian also played Bob Handy on the 27th, and Charles Surface for his benefit on February 1st. Mrs. Sharpe was Lady Teazle; Mrs. Hilson was still indisposed. On the 25th, however, for Mrs. Knight's

MRS. EDWARD KNIGHT
From an Engraving by Woolnoth, after a Drawing by Wageman

STANLEY IN WILD OATS
From an Engraving by Thomson, after a Drawing by Clater

WILLIAM CHARLES MACREADY
From an Engraving by Picart, after a Drawing by Jackson

benefit, Conway again appeared, acting Henri Quatre in Morton's play of that name, to Mrs. Knight's Louison. Mrs. Hackett was Florence, Mrs. Sharpe Clothilde, Barnes Jocrisse, Hilson Moustache, Richings O'Donner, Simpson Eugene, and Woodhull Frederick. On the same evening Mrs. Knight, as Clari, had an opportunity to warble Home, Sweet Home. Conway, on January 26th, acted Leon (Cooper's great part) to Mrs. Stickney's Estifania; I cannot imagine them in the characters. Mere size would have prevented their success. But size must have aided Conway's Coriolanus, on February 2nd.

At the risk of boring the reader I must quote from the Mirror of January 27th, to give an idea of why Conway could not, alone, draw the public. "This gentleman has long been, and is likely to remain, a favourite with the people; but we do not think he will ever be *very* popular. His acting, in fact, is not calculated 'for the million.' He plays more for the gentleman and the scholar than for the multitude . . . so long as judicious acting, correct taste, and polished declamation is estimable, so long will Mr. Conway be admired." The critic then compares the actor to Campbell, the poet; "his general acting, with some of the coldness, has all the fine, elaborate polish of 'The Pleasures of Hope,' while some of his characters, and parts of others, are not without the fire and flash of genius" of The Mariners of England and The Battle of the Baltic. So that was the defect of Conway!

Another first appearance made interesting the evening of January 29th; Mrs. Barry then played Juliet, with Conway as Romeo and Simpson (who was now less active in the casts) as Mercutio. Mrs. Barry was never a great success here. On the 31st, Conway appeared as Penruddock, and on February 2nd as Coriolanus, the part in which his great height and stately style found most ample display.

Scattering events prelude the sensation of the mid-season — the joint appearances of Macready and Conway. One of these events was the revival on February 2nd of the spectacular Cinderella, with Bancker as Hymen, Miss Brundage as Venus, Mrs. Smith as Nymph, E. H. Conway as Prince, Placide as Pedro, Mrs. Sharpe as Cinderella and Mrs. Wheatley and Mrs. Stickney as the haughty sisters. It was not the Cinderella which three years later set New York aflame; this was ballet-pantomime, that a (for 1830) gorgeous opera. Master Wheatley was Hymen on February 8th.

The Honeymoon (February 3rd) enlisted Mr. and Mrs. Barry as Aranza and Juliana, and the delightful sisters, Mrs. Sharpe and Mrs. Hackett, as Volante and Zamora. Another special production was that of The Conquest of Taranto, on February 5th, with Conway as Aben Hamet, Barry as Valentia, Simpson as Rinaldo, Woodhull as Melek, Mrs. Sharpe as Oriana, and Mrs. Hackett as Rosalind. In this, according to the Mirror of February 10th, Sumner Lincoln Fairfield, the poet, made his first appearance on the stage, and in a subordinate part. Ireland tells us, that Fairfield's last appearance on the boards was as Pandulph in King John, which I find was given on February 12th.

Macready and Conway

Conway, for all his inches, seems never to have been able to fill the theatre. He had, more than any other star, to submit to the humiliation of the joint engagement. On February 7th, he and Macready came out as Jaffier and Pierre, respectively, Mrs. Barry being the Belvidera. Antiquarians doubtless revelled in the offering of February 9th and 14th — The Fatal Dowry, with Conway as Charolois, Simpson as Young Novall, Mrs. Sharpe as Beaumelle, and Macready as Romont; I confess that I should like to have attended.

King John, on the 12th, presented Macready as the King, Conway as Faulconbridge, and Mrs. Stickney — O for Mrs. Barnes! — as Constance. More unusually stimulating to us, if not to 1827, was the announcement on February 16th, of the seldom-acted Henry IV, Part II, not seen since its great revival a few years earlier. In this Macready was the King (a part he always retained in affectionate service), Conway was the Prince (a hugely tall young prince), Foot was the Chief Justice, Simpson Hastings, Hilson Falstaff, Placide Shallow, and Mrs. Wheatley the garrulous Quickly. There is another performance I yearn to have seen; but alas, the irrecoverable years!

Macready's benefit occurred on February 19th, when The Fatal Dowry was given for the third time; the bill ended with Macready as Petruchio and Mrs. Hilson as Catharine —" her first appearancec since her indisposition." Conway's benefit (February 21st) joined his Brutus with the Cassius of Macready (how many fine parts Macready had acted!) and the Antony of Barry — again a cast for the eyes of imagination.

The Mirror of February 17th begins to express disgust with the chatterboxes of criticism, then, in view of the great ones visible on the New York stage, detailing commonplaces of judgment in our drawing rooms, and especially in the theatre-lobbies. "Then you hear of Kean's fire and genius, and Macready's talent and elaborateness; and that Mr. Conway is cold, classical, and finished; and Mr. Forrest is fiery, furious, and unfinished. . . . And every jargon is retailed forth in every possible variety of shape, until you are absolutely sick of it. . . . Bah! We . . . content ourselves with noticing, that Mr. Conway (whom we greatly admire), and Mr. Macready (of whom we could not sufficiently express our admiration though we tried) are at present delighting and astonishing the admirers of the drama at the Park theatre. . . . The part of *Romont*, by Macready, was one of that fine and original actor's greatest efforts. It was, in truth, from first to last, a glorious picture of all that is perfect and splendid in the histrionic art." Of Macready's King John, Conway's Faulconbridge, even of Fairfield's Pandulph, the Mirror offers serious commendation.

Macready and Conway departed. Before they left, however, Lunn's farce of White Lies, or, the Major and Minor, was needlessly produced on February 14th; it had seen the footlights first at Drury Lane on December 2nd preceding. One observes how quickly comedies crossed the seas in those days of bitter rivalry. The cast at the Park included Barry as Sir Charles Meriton, Simpson as Ensign Frank Meriton, Hilson as Barnaby Brilliant, Mrs. Sharpe as Constantia, and Mrs. Smith as Mme. Torquoso. This play, involving an exchange of jewels between lovers, never became a jewel in the crown of the Park.

A long-lived drama — hardly comedy and hardly tragedy, but of that mixed species with which we of later days are so familiar — came forth on February 17th, when Buckstone's melodrama of Luke the Labourer provided a very marked character for Hilson, that of the vengeful labourer who hounds a farmer almost to his death. There is much tense interest in the play and very fine opportunity for acting. The cast in the American of February 17th included Hilson as Luke, Simpson as Charles Maydew, Clara's lover, Barry as Philip, the returned son of the heart-broken farmer, Placide as Bobby Trot, and Mrs. Sharpe as the much-pursued Clara. Parts added in the advertisements of March 5th were Woodhull as Chase, the wicked seducer, Foot and Mrs. Wheatley as the sorely-tried farmer and his wife, and Mrs. Smith as Jenny. Sparse advertising in those years makes very difficult the collecting of complete casts. Luke the Labourer was an immediate success.

A ball possessed the theatre on the night of Washington's Birthday. On the evenings of February 23rd and 24th, I learn from advertisement in the American, a "Grand Concert" was given at the Park, "on which occasion the Flooring over the Pit, Chandeliers, Transparencies, Flags, and every other Decoration, will remain in exactly the same state as on the night of the Ball. The Orchestra will be erected on the side of the body of the house, leaving an uninterrupted promenade and view to the utmost extent of the Stage. Principal Vocal Performers, Mesdames Hackett and Sharpe, and Messrs. Boyle and Richings.— The Orchestra will be very considerably augmented by various Professors and Amateurs of eminence, who have kindly tendered their services." And a Cotillion Party would follow the concert and "continue, if desired, till 12 o'clock, when the house must be closed. The Ball under the direction of Mr. E. Conway." One dollar admitted "to the lower tier of Boxes & Flooring" and fifty cents to the second and third tiers of boxes. Altogether a grand affair! But rain dampened the ardour of dancers on the 24th, and the decorations, the music and the dance delights were announced again for Monday and Tuesday, the 26th and 27th. After all, Terpsichore and Calliope are muses, as well as Thalia and Melpomene.

Two other new pieces, of lighter, musical character, followed on March 1st and 12th, respectively. The first was the extravaganza, Giovanni in London, which had also a success of many years. Mrs. Hackett was Giovanni, Hilson Leporello, Placide Mr. Deputy English, Simpson Popinjay, Richings Finikin, Woodhull Pluto, Mrs. Stickney Proserpine, Mrs. Sharpe Mrs. Quixotte, and Mrs. Smith Squalling Fan. With Cinderella, Giovanni in London ran well as after entertainment. The second new piece was produced for Mrs. Knight's benefit on March 12th — The Two Houses of Grenada, a piece which, according to Genest, "is said to have been peculiarly stupid." The cast included Foot as Valteline, Barnes as Guzman, Boyle as Carlos, Hilson as Sancho, Mrs. Knight as Julia, Mrs. Hackett as Maria, and Mrs. Sharpe as Jacintha.

I may say that Ireland's dates for the two preceding productions do not agree with mine; I have here followed the advertisements in the American. The American and Ireland agree in fixing the production of a new English farce —'Twixt the Cup and the Lip — for March 13th. The advertised cast included Hilson as Simon Pengander, Simpson as Jack Larkins, Woodhull as Mandeville, Mrs. Hilson as Mrs. Freeman, Mrs. Wheatley as Mrs. Wagstaff, Mrs. Smith as Nancy, and Mrs. Sharpe as Charlotte. The attentive reader has already begun to admire the versatility of Mrs. Sharpe.

Conway and Mrs. Barnes

It is impossible to tell the story of some of these unprinted plays; but one can easily conjure up something like an image of the performances that follow. Stars really are more interesting than plays that pass in a night. Therefore we sit up attentively when we are told that Conway and Mrs. Barnes (the latter had been here very frequently this season; was it to counteract the spell of Mrs. Duff at the Bowery?) — that Conway and Mrs. Barnes began a new engagement on March 14th in The Stranger, the bill also including Mrs. Barnes's popular Aladdin; and that on the 16th, they turned from their tragic path with The Provoked Husband (Mr. and Mrs. Hilson as Squire Richard and Jenny). Cymbeline, on March 19th, with Conway as Posthumus, Barry as Iachimo, Placide as Cloten, and Mrs. Barnes as Imogen, was another tribute to Shakespeare, for whom, indeed, this was a banner year. The never-dying Jane Shore on March 21st presented the stars as Jane and Hastings.

I am forced again to break into the starry realm with more play-novelties. Morton's A School for Grown Children, on March 20th, enlisted Barry as Sir Arthur Stanmore, Barnes as Old Revel, Simpson as Young

Revel, Woodhull as Frank Ryeland, Placide as Buttercup, Richings as Dexter, Mrs. Hilson as Lady Stanmore, Mrs. Sharpe as Mrs. Revel, Mrs. Wheatley as Dame Ryeland, and Mrs. Barry as Miss Raven.

This novelty was not epoch-making; the next was at least more interesting — Miss Mitford's Foscari, or, the Doge of Venice, played on March 23rd, and declared by the Mirror of March 31st, to be "a very pretty, pleasing, feminine five-act tragedy, with some exquisite poetry." The cast embraced Barry as the Doge, Conway as Foscari, Foot as Donato, Woodhull as Erizzo, Simpson as Cosmo, and Mrs. Barnes as Camilla. How many new plays of all descriptions were brought out that year at the Park, to offset the attractions at the Bowery! The sense reels in trying to remember them all. The Foscari was played once more on the 28th.

Still must we grope on. Howard, the well-known singer, came on March 24th as Count Belino; but, on the same night, Hunter performed on the tight-rope! So hard are we put to it, to meet opposition on all sides! The engagements of Conway and Mrs. Barnes persisted; they appeared on March 26th as Joseph and Lady Teazle, with Barnes as Sir Peter. Aladdin and Giovanni in London were scoring heavily as afterpieces. For the benefit of Blake, the treasurer of the house, The Foundling of the Forest presented (March 29th) Conway as de Valmont. On the 30th Conway and Mrs. Barnes again strayed from tragedy to the interpretation of Mr. and Mrs. Oakly. And then on March 31st, the feverish patient — the Park — brought out another novelty, the burlesque of Quadrupeds, or, the Manager's Last Kick. Barry was Drill, Barnes Francisco, Placide Bernardo, Hilson Abrahamides, and Mrs. Wheatley Dorothea. My heart aches for those over-worked actors!

The engagement of Conway and Mrs. Barnes closed. His benefit, on April 2nd, was rendered notable by the production of Lillo's old play, The Fatal Curiosity, seen not long before at a minor house. Conway was Old Wilmot, Barry Young Wilmot, Woodhull Randall, Mrs. Barnes Agnes, Mrs. Sharpe Charlotte, and Mrs. Hackett Maria. Conway also enacted Looney McTwolter, other characters in The Review falling to Barnes, Hilson, and Mrs. Sharpe. For Mrs. Barnes's benefit (April 4th), The Apostate was given, Conway personating Malec to her Florinda. In the afterpiece of The Wandering Boys, Mrs. Barnes and Mrs. Hilson resumed their original rôles. Thus a very interesting joint-appearance came to an end. I may say that the benefits were now raging at all theatres, a sure indication that things were not going very prosperously. How could they?

THE FLYING DUTCHMAN; MACREADY AGAIN

A very elaborate spectacular treatment of the legend of The Flying Dutchman, or, the Phantom Ship, was shown at the Park on April 9th;

another version, with Barrett as Vanderdecken and Mrs. Duff as Rockalda, was first seen at the Bowery on May 25th. The latter production was undoubtedly the more magnificent; yet why attempt over a month later, what had already been sufficiently well done elsewhere? The cast at the Park included Placide as Peter von Bummel, Hilson as Toby Varnish, Foot as Governor Von Brunt, Woodhull, as Mowbray, Barry as Vanderdecken, Mrs. Sharpe as Lestelle, Mrs. Hackett as Lucy, and Mrs. Stickney as Rockalda. The piece was given frequently — almost nightly for a while — and may have been the spectacular triumph of Simpson's season.

Macready's fourth engagement — was I not right in calling 1826–27 the Macready season — began on April 16, when the popular English actor appeared in another hero of Sheridan Knowles that he had originated in London — Caius Gracchus. His support included Foot as Drusus, Placide as Titus, Mrs. Stickney as Cornelia, and Mrs. Hilson as Licinia. Macready otherwise went through familiar parts, one being Romont in The Fatal Dowry. On April 23rd, however, he enacted Othello, for the first time in New York. On April 24th Forrest played Virginius at the Bowery; the next night Macready played it at the Park. I have often wondered if Forrest's ill feeling toward Macready began in 1826–27; he was the strong card at the Bowery, Macready at the Park, and in the same characters frequently. Macready certainly had the more fashionable following; who knows what "complex" that fact may have developed in the younger man? Forrest, if ill at ease, might have been consoled by a very carping criticism of Macready's Othello, and a highly flattering account of his own Virginius, in the American of April 25th.

Macready played Cardinal Wolsey on April 30th — his benefit night — to the Henry VIII of Foot, the Buckingham of Barry, the Cromwell of Simpson, the Katharine of Mrs. Stickney, and the Anne Boleyn of Mrs. Hilson. After dancing by Mr. and Mrs. E. H. Conway, Macready finished the evening with Rob Roy. I am interested in "No Half Price this evening," which heads the advertisement. During Macready's engagement, the popular Mrs. Knight had re-appeared — of course on alternate nights to his. The Cabinet, The Lord of the Manor, The Marriage of Figaro, Henri Quatre, had been among her offerings.

The number of novelties still amazes me. On April 23rd, the farce of The Dead Shot presented Jones as Captain Cannon, Placide as Timid, Mrs. Hackett as Louisa, and Mrs. Wheatley as Chatter. A revival of Ladies at Home was ready on April 26th, with the cast of women including Mesdames Hilson, Sharpe, Wheatley, Hackett, Barry and Brundage. This freakish entertainment had slumbered for some time. Blake, the actor, for unknown reason, had a benefit at the Park on May 3rd, and acted Richmond to the Richard of Wilson; this strikes me as anti-climax after

Kean, Macready, Booth, Forrest and Conway. And where, this season of tragic stars had lurked the bygone glory of Cooper? Alas, the years!

More novelty trips by on Atalanta's heels, disappearing, usually, as soon. Moses S. Phillips made his first appearance on the stage on May 2nd, as Mawworm and Old Brummagem. We shall meet him soon again in the hinterland; he aped Barnes and was successful for a time. He played Delph on May 5th. The Englishman in India (May 4th) was another novel play or rather "opera," by Dimond. The cast was a long one, including Barnes as Sir Matthew Scraggs, Barry as Colonel Oswald, Howard as Captain Tancred, Placide as Count Glorieux, Hilson as Tom Tape, Woodhull as Milton, Simpson as Mirza, Mrs. Wheatley as Lady Scraggs, Mrs. Sharpe as Gulnare, Mrs. Hackett as Sally Scraggs, and Mrs. Smith as Poplin.

This play, in other guise, will be heard of for several years. Meantime, another farce, The Disagreeable Surprise, saw the lamps on May 9th. Hilson played Billy Bombast, Placide Jeremy, and Mrs. Sharpe Maria. There was no further new production for the present; our heads are whirling with those already past, so multitudinous and multifarious were they. A distinct novelty, however, came on May 10th, when, for Barnes's benefit, "Mose" Phillips replaced Hackett as the Dromio of Ephesus, and imitated Barnes as the other Dromio, with something near to Hackett's success in the same endeavour. He also imitated Barnes in Barney, Leave the Girls Alone. John Povey — Mrs. Knight's brother — first appeared in New York on May 7th, as Hawthorn, in Love in a Village, Mrs. Knight singing Rosetta. Povey for years was a humble but important pillar at the Park; like Gilbert Nexsen, he was there year after year, until no man's memory ran to the contrary. Such people are more useful than ornamental; but no theatre can subsist without them. Theirs not to shine, but to serve!

Lydia Kelly; Macready and Mrs. Barnes

Though lost to sight, Lydia Kelly, many a time, through this busy season, must have recurred to the thoughts of her great following in New York. She played Beatrice on May 14th, and doubtless won the usual plaudits with her hearty and buoyant, if somewhat masculine performance. Her next night (May 16th) restored to the repertoire The Belle's Stratagem and Cherry and Fair Star; Miss Kelly's opening characters were almost as fixed as Kean's or Booth's. Her third night (May 18th) re-introduced Mrs. Oakly and Cherry. On the 22nd Miss Dorillon divided honours with Cherry.

May I group two appearances chronologically somewhat apart? On May 19th, for his benefit, Placide offered an unusual cast of John Bull; he himself was Tom Shuffleton (quite out of his line), Hilson was Job Thornberry, Barnes Dan, Mrs. Hilson Mary, Mrs. Sharpe Lady Caroline, and John Greene, of the Philadelphia theatres, was Dennis. In this part he made his début here. Another first bow was that of Mrs. P. K. Moran, known as a concert singer, who appeared (May 31st) for Howard's benefit, playing Julia Mannering. Keene also volunteered in Der Freischütz.

Meantime, here was Macready for his fifth engagement; he opened (May 21st) as Hamlet and as Delaval in Matrimony. Between play and farce Mrs. Sharpe sang the Broom Song, made famous in London by Madame Vestris, and soon to sweep New York in the heyday of Clara Fisher. The combination of the popular Kelly and Macready (May 24th) in The Wonder must have been indeed a wonder to admirers of both; surely the house must have evidenced a paying delight, especially as Hilson and Miss Kelly ended the evening in The Prize. The bills are very attractive in late May. Macready again played Romont in The Fatal Dowry on the 25th; for her benefit, Miss Kelly and he revitalised The Honeymoon, on May 28th. Then Mrs. Barnes succeeded; she and Macready enacted The Stranger on May 29th. Macready appeared alone in William Tell (May 30th), and played Romeo for Mrs. Hilson's benefit on June 1st. On that night, also, Mrs. Hilson first attempted Aladdin. Why? Macready's benefit and last appearance occurred on June 4th, his parts being Macbeth and Delaval; Mrs. Barnes, of course, was Lady Macbeth. Miss Kelly, however, was still here; she was Mrs. Oakly on June 6th, and Rosalind on June 8th. Mrs. Hackett, on June 7th, returned to a part which, as Miss Leesugg, she created — Christine, in She Would Be a Soldier.

Of course, since the stars went out, the reader has shudderingly apprehended more new plays. Here they are! On June 9th was presented, for the first time in America, a melodrama, The Eleventh Hour, or, Sixteen Years Ago. In it Barry was Pierre La Motte, Woodhull Dunoir, Mrs. Wheatley Dame Bertha, and Mrs. Hilson Amelia. Far more interesting was the first appearance here for several years of the mellow Kilner, who enacted Falstaff on June 11th; Mrs. Hilson was Lady Percy. On the same date was first played the farce, More Blunders than One, with Jones as Old Melbourn, Woodhull as Young Melbourn, Kilner as Larry, Mrs. Sharpe as Louisa, Mrs. Wheatley as Susan. I have followed here the dates in Post and American advertisements; not those in Ireland.

The reader has missed Clarke; he was ill for a long time. A benefit for him was given on the 12th, when Woodhull played Julius Cæsar, Simpson Octavius, Barry Antony, Conway Brutus, Henry Wallack (his first appearance at the Park) Cassius, Clarke himself Casca, and Mrs. Barnes Portia — an exceedingly interesting cast. A Feast of Apollo, following, introduced Howard, Richings, Metz and Keene in songs. In Turn

Out, the concluding feature, dear old Kilner was Restive, Keene was Somerville, and Miss Kelly Marian Ramsay. This was a very rich bill, even in that day of attractive benefits. Let us hope the sick actor was heartened by the receipts. This was Conway's last appearance here. His sensitiveness turning toward melancholia, he devoted himself to religious study. He committed suicide by drowning in Charleston Harbour, in the spring of 1828.

For Mrs. Barnes's benefit, on June 14th, Barnes attempted, absurdly, but I suppose for fun, the part of the misanthropic Octavian, in The Mountaineers, Mrs. Barnes herself essaying Floranthe. Others in the cast were Hilson, Foot, Kilner, Placide, Mrs. Sharpe and Mrs. Hackett. Howard and Barnes sang in the olio, and Mrs. Barnes recited the Ode on the Passions. The after-drama, The Bride of Abydos, enlisted the beneficiary as Zuleika, and Barry as Selim. The stress of competition is evidenced by the tag: "Half Price to the boxes and pit will be admitted at the end of the 2d act of an opera, the third act of a tragedy or comedy, or at a ¼ before 9 o'clock." Heavens, I thought that custom had died years ago! But competition resuscitates every device for business.

The Eleventh Hour was repeated (Ireland mistakenly [?] says "produced") on June 15th; on the same evening The Burning of the Kent, East Indiaman, had Jones as Captain Cobb, Placide as Frippery, Woodhull as Richard Malvern, Hilson as Shadrach, Barry as Edward Montagne, and Mrs. Hilson as Anna. The latter spectacle often flared up in the bills.

BENEFIT BILLS, JUNE, 1827

The reader will find it difficult to hold fast to unity; as a matter of fact, the season broke in continued showers of benefits. For Richings's, on June 20th, Williamson of Boston sang Almaviva, and in Tom and Jerry, Dinneford "of the Lafayette Theatre" was the Corinthian. Both parts, I believe, could have been better cast in the Park company, but anything for variety, I suppose! And for the modest Durie's benefit, on June 23rd, Anderson came over to play Larry O'Hooligan, in More Blunders than One. On the same evening, according to Ireland, Mrs. Hill made her first appearance on this stage as Adeline, that sad victim of Seduction, and Mr. Sinclair, a blind actor, played Dorlin. As a matter of fact, both the Post and the American give the rôle of Adeline to Mrs. Hilson.

Another new play! A Tale of the Crusade graced Woodhull's benefit bill on June 25th; Barry was Prince Edward, Woodhull Osmyn, Collingbourne (what was he doing in that galley?) Gloster, and Mrs. Hilson Lady Eveline. For ticket night, June 30th, Barry (a few months in the country) played Harvey Birch. For W. Jones's benefit, July 2nd, Herbert appeared as Sir Willoughby Worrett. The new company, soon to be considered, at the Chatham, it will be seen, supplied various odds and ends of talent to these casts. On July 4th, a day performance, beginning at twelve-thirty, presented farces and songs. In the evening were offered She Would Be a Soldier and Lowina of Tobolskoi. Thus ended the regular season.

THE FRENCH ACTORS

Nevertheless, the advertisements of July 13, 1827, bore notice that the French Company of the New Orleans Theatre would present on that evening the opera of Cendrillon (music by Nicolo), and the opera Maison à Vendre, words by Duval, music by Dalayac. The casts were to include Alexandre, Richard, Notaire, Théodore, and Mesdames Paradol, Milon and Alexandre. Some of these were met, as we shall see, in November preceding, at the Chatham, and in December at the Lafayette. This was the first time New Orleans came to New York, theatrically speaking. The bill on the 16th included Boieldieu's La Fête du Village Voisin, and the vaudeville of Rataplan. On July 18th were presented Ma Tante Aurore, opera in three acts by Boieldieu, and Theolon's five-act comedy, Le Bénéficiaire. The cast of the first included Edouard, Richard, Tabary, and Mesdames Chollet, Milon, and Alexandre. On the 20th, came Bochsa's opera, La Lettre de Change (substituted for the announced opera La Mélomanie), followed by Fetis's opera, La Vieille (with words by Scribe), and Scribe's vaudeville, Le Coiffeur et le Perruquier. On July 23rd was sung the three-act opera of Cherubini, Les Deux Journées, preceding the vaudeville, La Somnambule, by Scribe and de Lavigne. If the reader is of my mind, he would like to have attended these first performances of note in this city of French opera and vaudeville. Especially will he feel thus in reading the account in the Albion of July 21st, which so admirably sets before us the qualifications of the artists. M. Notaire interests me:

> Our dramatic notices this week must be confined to the French company, now acting at the Park Theatre. . . . Three very excellent operas have already been produced, besides five or six amusing afterpieces. The company is as good as is generally met with in the largest provincial cities of France, and much better than it has been our good fortune to see in any of the capitals (out of France) of Europe. It is rarely that the same house can furnish five principal singers. Madame Milon is evidently the *prima cantatrice,* and she would take high rank in almost any other company. Madame Alexandre is a lively, spirited, and agreeable actress, who "sings, plays, and dances well." Of Madame Cholet it may be said that her old women are admirably well portrayed. The other ladies have a fair share of talent, which they mix up with the characteristic sprightliness of their sex and nation. The male portion of the corps is still stronger. Richard is an actor of great versatility; Alexandre in the parts of heroes and gentlemen has much merit; Theodore, Le Blanc, and Edouard are all

> in their separate lines of character worthy of no stinted praise. But the gem of the company is unquestionably *Notaire,* who in comedy stands (we think) without a rival in this country. His humour is less broad and boisterous than we are used to see on the American stage, and it may not at first be so strongly relished as it must necessarily be after a little familiarity. In the part of *Souffleur,* (in the *Beneficiaire*) his acting is full of delicious and spirited drollery. The Operas hitherto performed, have been the production of Boieldieu, the prince of living French Composers. He is in Paris what Rossini is in Italy. . . . The presence of this French company furnishes our young students in the language with an opportunity of catching the genuine accent, which they ought not to neglect.

The issue of August 11th further states:

> In Melo-drama there is a Madame Clozel, who is distinguished for a very pathetic style. We saw her in *Therese,* and were much struck by the natural grace and touching tenderness of her acting; *Notaire* improves upon the general liking, and may be set down as the best comic actor in the country.

And how did the public rise to the opportunity? The Mirror of July 21st answers for the cosmopolitan honour of the city, since then internationalised into a home for all but Americans:

> *Park Theatre.*—The French company at this house continues to meet with considerable encouragement. We at first entertained some doubts of the success of this somewhat hazardous experiment, but we verily believe the perseverance of the playgoing part of our community is without a parallel in this or any other country. Their hearty support attends every project, no matter whether French, English, or Italian; and we would scarcely be surprised at the announcement of an importation from Amsterdam of "first-rate Dutch talent," for the delight and edification of the Americanized Mynheers. The present French *troupe* is far above mediocrity, more especially in the musical department, and we now have little doubt that the large foreign population of this city . . . —in conjunction with two such powerful auxiliaries as fashion and curiosity—will enable it to prove a source of profit to the parties concerned.

On July 25th came Thérèse, ou l'Orpheline de Genève, and Le Rendezvous Bourgeois. July 27th presented Nicolo's opera of Joconde, and the vaudeville of Les Deux Edmon; July 30th brought forward La Neige, and also Le Dîner de Madelon, on which, I suspect, Victor Herbert founded an opera nearly a century later. On August 1st came Auber's opera of Le Maçon, and Picard's vaudeville La Maison en Loterie. Boieldieu's John of Paris was a very important offering of August 6th, followed by Sewrin's vaudeville, Monsieur Blaise, ou, les Deux Châteaux.

This indefatigable company kept on, piling novelty upon novelty. Picard's comedy, L'Enfant Trouvé, was new on August 8th, when it was coupled with a repetition of Joconde. Jeannot et Colin also was novel (on the 10th), as were two vaudevilles, Le Mari Confident and Le Mariage Extravagant. And now, on August 13th France went to Germany, for Der Freischütz, but came back in the afterpiece of Jean qui pleure et Jean qui rit. La Belle Allemande was, appropriately, afterpiece to Der Freischütz on the 15th. On the 17th were given the opera of Diable à Quatre and the vaudeville of Le Soldat Laboureur. I wonder whose tragedy of Marie Stuart was presented on August 20th, joined with the opera, Le Bouffe et le Tailleur?

But most thrilling to us is the announcement for August 23rd of the immortal Tartuffe — the first performance in New York of a play by Molière? The opera of Adolphe et Clara ended the evening. Another well-known — perhaps now the best-known — opera of Boieldieu was heard when, on August 24th, La Dame Blanche, "orné de tout son spectacle," first pleased a New York audience. The French company continued even after the Park players returned on September 3rd; they appeared then on two evenings a week — as had the Italian singers the autumn preceding. The long continued season indicates a success amazing to us a hundred years later; I doubt if it could be duplicated in 1927. Some of the novel offerings up to September 3rd were L'Homme Gris and Boieldieu's Le Calife de Bagdad, on August 27th; Monsieur Pique Assiette, a vaudeville, on August 28th; also Remouleur et la Meunière on the same evening. On the 29th were joined Aline, ou la Reine de Calconde and the vaudeville of Werter. Still other novelties followed. For Alexandre's benefit on August 31st, Boieldieu's opera, Petit Chaperon Rouge, was followed by another vaudeville of Scribe, L'Ours et le Pacha. For September 1st La Vieille was announced, along with La Mansarde des Artistes, by Scribe, and the opera, Lully et Quinault. This season strikes me as extraordinary. It had certainly established here the fame of Scribe and Boieldieu.

New York Theatre, Bowery, 1826–1827

The outside shell of the fourth Bowery Theatre still exists on the site of the first — in the Bowery, a few feet south of Canal Street, and extending backward to Elizabeth Street; recently-born antiquarians look with pensive interest at its present hideous exterior, or even venture into its commodious interior for a performance in some outlandish language. Nearly opposite the imposing entrance to the Bridge, it views a prospect denied it in the palmy days. The history of this house is indeed remarkable.

So early as June 12, 1823, I find in the Evening Post, "Proposals for . . . a New Theatre," which seem worthy of preservation. The entire document is too lengthy to repeat, but among other things the preamble tactfully explains the purpose of the plan: "Every branch of the DRAMA shall be sustained by a combination of talent such as may entitle it to the fostering care of the New York public"; Opera will be "a leading feature," and "*Tragedy* and *Comedy* are by no means to be held secondary." And "hostility to the existing establishment of the Park Theatre, is most sincerely disavowed." "The building is to be erected upon shares," with "three, five, or seven Trustees, to be chosen by the subscribers; the sum of $25,000 to be raised by fifty subscribers, at $500 each." The subscribers would "receive an interest of six per cent, besides a perpetual free admission ticket, not transferable," except under certain specified conditions.

The site would impress us today as preposterous for the purpose of the managers; it must be recalled, however, that in 1826 the Bowery still had some of the bosky effect that originally gave it its charming name; many rich and fashionable inhabitants lived in those eastern precincts now for so many years given over to a population chiefly foreign. The actual site of the theatre was that of the old Bull's Head Tavern and Cattle Market, and I find the theatre just before its completion referred to in the daily prints as the Bull's Head Theatre — a distinctive name that today would probably be perpetuated by antiquarian founders of a similar enterprise. The projectors of the theatre were among the best known citizens, and Charles Gilfert was selected as general manager. According to Ireland, "in process of time a very elegant structure was completed, having externally the similitude of white marble, with a spacious portico and lofty columns supporting an entablature and pediment. The size, both of stage and auditorium, was greater than any theatre in the country, the latter being able to seat about three thousand persons, and in point of decoration it was unsurpassed." It was for some time advertised as "New York Theatre, Bowery," but popularly was always known as "the Bowery." What memories are evoked even now by that name!

The first stage-manager of the establishment was George H. Barrett, the elegant comedian, then the best in his line in America; the leader of the orchestra was advertised as William Taylor, "late of the Park Theatre." The scene painters, according to Ireland, were Coyle and Serra; but if the Mirror of December 16, 1826, does not mislead me, Coyle by that time had departed. On the 30th the same paper states: "We never visit this theatre, without being pleased with the beautiful scenery which is nightly exhibited. Boudet and Ferry, are painters of great merit. The former is said to be one of the most skilful draftsmen in the country; and the latter deserves more praise than has yet been bestowed upon him."

To the Mirror of October 28th, likewise, we are indebted for a list of the company, which, with the exception of old Mrs. Barrett, "rather too far 'declined into the vale of years' for the stage," it declares to be "the best in the country." To prove the extravagant claim, it submits this roster of actors: Barrett, Edwin Forrest, Charles Young, Mude ("from Drury Lane"), Duff, Thomas Faulkner, Hyatt, James Roberts, Bernard, C. Scott, Essender, C. Durang, Bary [*sic*], Logan, Lamb, Hamilton, Kenyon, Mesdames Gilfert, Duff, G. Barrett (late Mrs. Henry), Hughes, Tilden, Young, Brazier, Roberts, Godey, Deblin, Turner and Barrett, Sr. The issue of November 4th states that from the roll the name of Stone was inadvertently omitted. I doubt whether this company as a whole was really so good as that of the Park Theatre; but it certainly had leaders of great power in Mr. and Mrs. George Barrett, Mrs. Duff and Forrest. Other notables arrived before the season aged. The elder Mrs. Barrett soon retired from a company into which, doubtless, filial devotion had installed her.

The house opened on October 23, 1826, with hope equal to that of any enterprises past, present or future in the history of the New York stage. The opening play was — *absit omen!* — The Road to Ruin, preceded by a prize poem (the work of Grenville Mellen, of Portland, Me.,) recited by Barrett, and followed by a second prize poem (by Dr. Farmer of Charleston, S. C.) delivered by Mrs. Young, "late of the London Theatres." I do not see how a much greater geographical expanse could have been covered in the collection of verses for the important night. The concluding feature of the bill was Three and the Deuce, with Barrett as Jeremy Diddler. The cast of The Road to Ruin I produce from the Times:

Dornton	Mr. Young	Jacob	Mr. Hyatt
Goldfinch	Mr. Barrett	Tradesmen	Mr. Lamb Mr. C. Durang
Harry	Mr. Duff		
Milford	Mr. Bernard	Widow Warren	Mrs. Barrett
Silky	Mr. Faulkner	Sophia	Mrs. G. Barrett
Sulky	Mr. Stone	Mrs. Ledger	Mrs. Roberts
Smith	Mr. Logan	Jenny	Mrs. Brazier

The Mirror of October 28th informs us that "a most crowded audience" attended. The American of the 24th, corroborates, and adds: "The new mode of lighting (by gas, within ground glass) is extremely grateful to the eyes — sit where you will, you can never be annoyed by an offensive glare of light. In the scenic department, we observe, the manager has been very fortunate — he can boast of possessing many of the prettiest specimens of scenery in America." I believe that Ireland was misled by some such statement as that above about the lighting, to assert that the "experiment of lighting the stage with gas" was "then first attempted." As a matter of fact, we saw that the Chatham stage was so lighted during Barrière's second season; the Mirror of May 12, 1825, expressly informs us that the whole theatre is lighted with gas, "which sheds a clear soft light over audience and stage." Ireland did not perceive that the new method of lighting the Bowery was not gas — but gas within ground glass — a welcome innovation to eyes weary of the usual glare of uncovered gas-jets.

The second night of the season presented the popular Mrs. Hughes as Letitia Hardy, with Mrs. G. Barrett as the Widow, Barrett as Doricourt, and Duff as Sir George; on the 25th Roberts appeared as Dr. Pangloss, and Barrett as Jeremy Diddler. Gilfert was feeling his way cautiously, with old and tried actors and plays; somehow one feels a disappointment in discovering so close a resemblance in both to Barrière's offerings at Chatham Garden in 1824 and 1825. The question obtrudes itself as to why the flurry about the grand banqueting hall, if the feast was to be of so usual a variety.

Gilfert, in any case, brought forward his best attractions very gradually. Mrs. Gilfert first appeared on October 26th as Beatrice, to the Benedick of Barrett, the Don Pedro of Bernard, the Claudio of Cornelius A. Logan (a new actor from Philadelphia), the Leonato of Young, the Verges of Hyatt, the Dogberry of Faulkner (also new, and from the Charleston Theatre), and the Hero of Mrs. Young. On the same evening Roberts played Buskin, in The Actor of All Work. We must bring the company before the reader, and therefore cast The Rivals on October 27th: Sir Anthony Absolute by Thomas Faulkner, Jack by Barrett, Faulkland by Bernard, Acres by the comic Roberts, Sir Lucius by Duff, David by Hyatt, Mrs. Malaprop by Mrs. H. A. Williams, Julia by Mrs. Young, Lydia by Mrs. George Barrett, and Lucy by Mrs. Roberts. I should expect that a crisp performance resulted from such an ensemble. The same company, practically, enacted, on October 28th, A Cure for the Heartache and The Wedding Day. Ireland transcribes the cast of The School for Scandal for October 30th; though it must have been good, I doubt if it was, as he says, " one of the most complete and perfect, as a whole, that had then been known in New York." How could it be, with Roberts, a broad low comedian as Sir Peter? Yet we must not forget that Barnes owned the part on the Park stage:

Sir Peter Teazle	Mr. Roberts	Rowley	Mr. Laws
Sir Oliver Surface	Mr. Stone	Moses	Mr. Hyatt
Joseph	Mr. Duff	Trip	Mr. Logan
Charles	Mr. Barrett	Lady Teazle	Mrs. Gilfert
Crabtree	Mr. Faulkner	Lady Sneerwell	Mrs. Brazier
Sir Benjamin	Mr. Bernard	Mrs. Candour	Mrs. Williams
Careless	Mr. Lamb	Maria	Mrs. Young

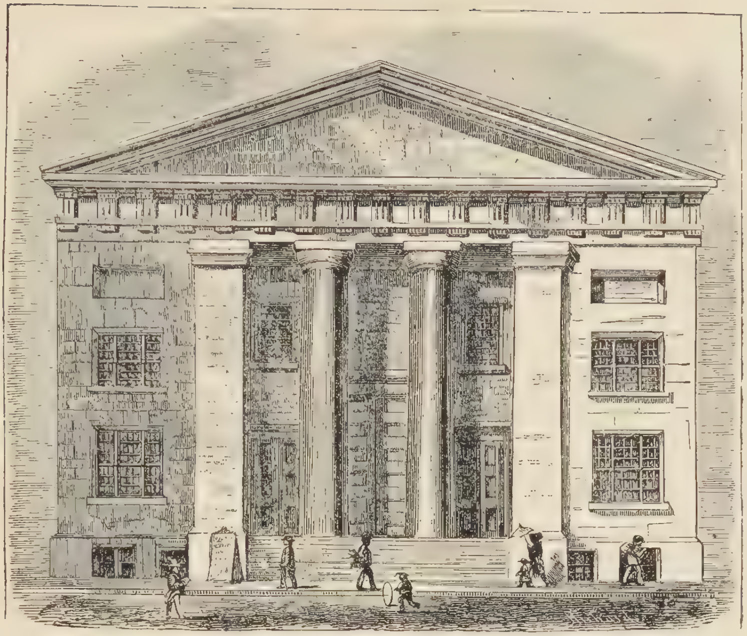
Except for the Charles and the Lady Teazle, how immeasurably below the casts at Burton's and Wallack's of later years would fall that aggregation! Passing from such disquieting reflection, one pauses for a moment on the thought of The Honeymoon on November 1st, with Barrett as Aranza, Mrs. Gilfert as Juliana, and Mrs. G. Barrett as Volante. This bill is interesting, also, for a change of policy. From the opening, prices had been, "boxes and pit, 50 cents, gallery, 25 cents"; the pit seats, moreover, were "furnished with backs." Now, on November 1st, Gilfert establishes a class distinction between boxes and pit; to the former the admission fee is 75 cents, to the latter, 37½ cents. Let us hope that henceforth the proletariat meekly accepted their fate as groundlings. Furthermore, on November 6th, the Times advertisement reads, "the Theatre being completed in all its parts, the entrance to the gallery is changed from Elizabeth Street to the front of the theatre in the Bowery."

Edwin Forrest

The theatre being complete, Gilfert played a trump card; on November 6th, Edwin Forrest, whose single performance at the Park we attended in June, 1826, now was presented in the same rôle — Othello — for the first of a long series of appearances at the theatre with which his early fame was chiefly associated. The cast on this important occasion included, besides the star, Duff as Iago, Barrett as Cassio, Roberts as Roderigo, Mrs. G. Barrett as Desdemona, and Mrs. Hughes as Emilia. I confess that, as this support is named, I have a distinct feeling that there must be a sprightly comedy toward, and am dragged back to tragedy by a sharp reversal of the organs of apperception. The Bowery company, it must be admitted, was better for comedy than for the heavier drama; an amusing thought, when one remembers its subsequent years of incredible melodrama.

If 1826–27 was a Macready season at the Park, at the Bowery it was indubitably a Forrest time, and that, too, despite the fact that the Bowery stage was frequently glorified by the art of Mrs. Duff. This pitting of the young American actor against the tried abilities of the English tragedian, again suggests the query as to how far the Macready-Forrest troubles of 1849 could be traced back to Forrest's perception in 1826–27 that he was certainly not receiving the major part of the praise bestowed upon the work of himself and his English rival. The papers, during the autumn, were not enthusiastic about the younger man; in fact, it was not till spring that the Mirror and the Albion began to notice his work with fulness of reviewing. Who knows how this may have rankled in Forrest's heart, and have remained to warp his judgment in later years? in the episode of his hissing Macready in Edinburgh, for instance? And Forrest's salary was but a paltry $40 a week — as opposed to Macready's royal returns! Before long, we know, Forrest received $200 a night from Gilfert.

Forrest's second appearance was as Damon (November 8th); his third (November 10th) was again as Othello. On November 14th, he acted Jaffier, to the Pierre of Barrett and the Belvidera of Mrs. Gilfert — again a support with a strong suggestion of comedy. The cast advertised for a



FIRST BOWERY THEATRE, 1826

MME. ACHILLE
From a Portrait in Later Life, reproduced
by A. Toedteberg

JOHN DUFF AS MARMION
From an Engraving by A. B. Durand,
after a Painting by J. Neagle

repetition (November 15th) of Damon has the same blighting effect: Duff as Pythias, Mrs. G. Barrett as Calanthe, and Mrs. Hughes as Hermion. On the same evening Kean, at the Park, was acting Othello, with Clarke as Iago, Mrs. Stickney as Emilia, and Mrs. Barnes as Desdemona; no impression of comedy there! Tragedy ruled that night in New York. At the Chatham, Hamblin was giving William Tell, supported by Scott, Blake, A. Simpson and Mrs. Entwistle; and at the Lafayette, Wilson played Rolla, with Maywood as Orozimbo, Thayer as Alonzo, and Mrs. Stone as Elvira. This evening should be recorded in red letters.

Mrs. Gilfert was the most famous actress in the first weeks of her husband's season; she enacted Mrs. Oakly (to Duff's Oakly) on the 11th of November; and Violante in The Wonder, on November 13th, to Barrett's Don Felix. Mrs. Duff had not yet been brought forward. On November 17th, the first new play of the new theatre was presented — Dog Days in Bond Street — a comedy attributed to Dimond. The cast included Faulkner as Tressilian, Bernard as Alfred, Barrett as Flashly, Roberts as Barnaby Buzz, Hyatt as Dimity, Mrs. Williams as Mrs. Gabb, Mrs. Brazier as Rosamond, and Mrs. Roberts as Susan. The female contingent, with one or two exceptions, was weak; the weakness is shown in this cast, the earliest for a novelty at the Bowery. The play itself, furthermore, was so weak as to disappear after a few performances.

I suspect that Gilfert was not over-prosperous; nevertheless, the Albion of November 11th, after stating that "Forrest is successfully going through all the first line of characters in tragedy," asserts that both the Bowery and Chatham are "well attended." I hardly see why certain offerings at the new Bowery should have evoked hearty support. Very few, for instance, could have ventured, on November 18th, to see the first appearance "on any stage" of William Leggett, once editor of New York papers; his Bertram was so poor that he never again acted in a theatre. But was this his first appearance (Vol. II, 549)? On the night of his début, one might well have preferred to see Wallack and Booth, at the Chatham, in The Lady of the Lake; or to attend the first performance at the Park of Teasing Made Easy, with a cast of all the excellent comedians of that company. I cite these alternatives as indicating perplexity of choosing in 1826, and to show that Gilfert's offerings sometimes contrasted unfavourably with those of his rivals.

CONWAY; MRS. DUFF

But Gilfert now vastly improved his force. On November 20th, Conway began an engagement, as Hamlet; for his second night (November 22nd) he played in The Stranger, with Mrs. Gilfert. On the 23rd came the first appearance of the unrivalled Mrs. Duff; her Jane Shore was joined with the Alicia of Mrs. Hughes. If the mainstay of the Bowery was its comic actors, one admits that, with Forrest, Conway and Mrs. Duff, tragedy could at last raise its head against competing interests. On November 24th, Conway and Mrs. Duff were seen in The Gamester, and on November 27th in Macbeth. Rule a Wife and Have a Wife, on the 29th, presented Conway as Leon, Mrs. Hughes as Margaretta, Barrett as Michael Perez, and Mrs. G. Barrett as Estifania. On November 30th, Forrest first played William Tell, in New York. The programme here scheduled sounds interesting, yet the Mirror of December 2nd flatly says, "Good, not great acting is the order of the day at the Bowery. Conway, though he may not astonish, will always please, by his judicious and sensible manner of acting. Forrest continues to repeat Damon to crowded houses." Forrest, by the way, had also (on Evacuation Day) enacted the Indian Chief, in She Would Be a Soldier. Perhaps this assumption gave Stone — then a member of the company — an idea for Metamora. On the 25th, also, Keene appeared in The Poor Soldier.

A Bowery cast that appeals to me was that of December 1st, when Forrest was Marc Antony, Conway Brutus, Barrett (!) Cassius, Mrs. Young Portia, and Mrs. Hughes Calpurnia. I admit it was surpassed on February 21st at the Park, when Conway's Brutus was pitted against Macready's Cassius, though Barry's admirable Antony no doubt lacked the resonant eloquence of Forrest's. On December 4th, Conway played King John, to the Constance of Mrs. Duff, the Bastard of Barrett, the Hubert of Young, etc. Conway tried Penruddock on December 6th, and, on the 7th, Forrest repeated William Tell. Conway's Jaffier, on the 8th, had noble support in the Belvidera of Mrs. Duff. Conway's benefit came on the 11th, when he acted Cardinal Wolsey to the Henry VIII of Young, the Buckingham of Duff, the Cromwell of Barrett, the Anne of Mrs. George Barrett, the Lady Denny of Mrs. Williams, and the Queen Katharine of Mrs. Duff. Conway and Mrs. George Barrett also appeared in Catharine and Petruchio. Julius Cæsar, with the previous cast (except that Mrs. Dorgan was Calpurnia), was repeated on December 13th. We see how, in these days, Mrs. Williams had descended into the vale of old woman of the casts.

HAMBLIN

Even more intimately connected with the later fame of the Bowery was Thomas S. Hamblin. Forrest started there but passed elsewhere; Hamblin, when once identified with the Bowery, never really got away. His first performance in this seat of his earthly renown was on December 13, 1826; the part, Virginius, he had just previously acted at the Chatham. The next night — December 14th — Forrest was Osmond in The Castle Spectre, to the Angela of Mrs. Gilfert — a rather elderly maiden, I fear. And now the Bowery, forgetting its early days of standard comedies, alternated the labours of the two tragedians to whom Bowery audiences — even when those audiences greatly sank in quality — always devotedly adhered. Hamblin's Reuben Glenroy (December 15th) was followed (December 16th) by Forrest's Damon. On December 18th they joined in a superb cast of Venice Preserved; Forrest as Jaffier, Hamblin as Pierre, and Mrs. Duff as Belvidera. How gladly one would see a reproduction of that performance, if, for no other reason, to test the opinion of our ancestors about these players. On the 19th, the all-conquering Forrest was Carwin — one of his best rôles — to the Thérèse of Mrs. G. Barrett.

A fine chance to compare the favourite actors was offered on December 22nd, when Forrest's Othello was supported by the Iago of Hamblin, Roberts enacting Roderigo, Mrs. Hughes Emilia, and Mrs. Young Desdemona. As we shall see, Forrest, on December 25th, was one of three George Barnwells who made young New York melancholy in three different theatres. On the same evening, however, amends were made at the Bowery, by ending the bill with Harlequin Shipwreck, in which Allen played the Clown, Eberle Pantaloon, Durang Harlequin, Miss Deblin Columbine, with other parts filled by Read, Carr, Francis, West, Logan, Miss Kent, &c. On the 26th, Hamblin essayed Coriolanus.

For Hamblin's benefit (December 27th) Forrest acted King Lear for the first time in New York: Hamblin was Edgar, Duff Edmund, and Mrs. Duff Cordelia. Hamblin and Mrs. Gilfert also appeared, later in the evening, as Sir Charles and Lady Rackett. On December 29th, Forrest first acted Sir Edward Mortimer, and, on the 30th, Octavian. For his benefit (January 3rd), he played Richard III, and on the last night (January 5th) of this, his first engagement, he repeated Sir Edward Mortimer. One is impressed by the wide range of character presented by the young actor in this early stage of his career.

The manager, at the beginning of January, 1827, might well have sat down to inquire what so far had been accomplished. Starting in October with high comedy, he had ended with tragedy, old and new, depending for profit and glory on a succession of stars — Forrest, Conway, Hamblin, and Mrs. Duff. What had he done to revitalise the drama or bring into it new and interesting features? Obviously he had done nothing — unless the first placing of Forrest was a benefaction to the public.

After Forrest left, the bills became exceedingly uninteresting; a new farce, The Smoked Miser, was, however, seen on January 6th — the cast embracing Bernard as Daring, Hyatt as Sowthistle, Roberts as Goliah Spiderclimb, Stone as Screw, Kenyon as Nail,— and Mrs. Brazier as Sally. This was the second novelty of the season; we remember the feverish activity of the Park in the direction of new plays throughout the busy year 1826–27. Certainly, up to the present, Gilfert had evoked no new dramatic masterpiece. For a week or more, in January, old material sufficed him —

tragedy with Mrs. Duff; comedy with the Barretts, Mrs. Hughes and Mrs. Gilfert; and farce with Roberts and Hyatt.

SIGNORINA GARCIA; DWYER; MRS. DUFF

Beginning on January 15th, however, the Bowery bills take on a sudden thrilling interest. On that date Mme. Malibran, induced by the business distresses of her husband and an offer of five hundred dollars a night, returned to the stage — a glorious return for lovers of great song. She was still announced as Signorina Garcia — sometimes, indeed, merely as "the Signorina"— and, abandoning Italian opera, she reappeared as Count Belino, in The Devil's Bridge. The advertisement in the American announced that she would sing the celebrated cantata of William Tell, or, the Swiss Patriot; also, Like the Gloom of Night Retiring. With her supporting cast — Young as Toraldi, Roberts as Marchelli, Hyatt as Petro, and Mrs. G. Barrett as Rosalvina — it will be seen that the entire musical burden fell on her shoulders; in fact, the papers tell us that all the music was cut out, except that for Belino. Malibran was not the first woman to sing Belino in New York; Mrs. Jefferson had done so in 1823 at the Chatham. The Signorina spoke and sang the words of the Count with only a slight accent; she was, as we know, a remarkable linguist, singing in Italian, Spanish, French and German. These languages she had used in her first season in New York.

The beloved Signorina was rapturously welcomed on her return. The Devil's Bridge was repeated on January 19th. On the 23rd she was advertised for Rosetta, in Love in a Village, "with the following songs, Home, Sweet Home, Oh! Young Maidens' Hearts Beware, and the favorite polocca, Haste Idle Time, as arranged for the orchestra by Mr. Gilfert." A duet, also by Gilfert, was sung by the Signorina and Keene, who was engaged for Young Meadows. The Signorina, Mrs. Young (Lucinda) and Denman, who had faded out of the Park (Hawthorn), rendered a trio. We see, therefore, that the Signorina did not carry the entire musical part of this operetta. It would seem that she lost something of prestige in descending from the Rossini repertoire of the last year to the home-brewed melodies of these operettas; but singing like hers is always a benediction, and the artless melodies of the old favourites now revived doubtless made a wider appeal. Love in a Village was repeated on January 26th, and for the great singer's benefit on January 29th. On the last-named occasion, she concluded the bill with a scene from Tancredi, involving the thrilling *Di tanti palpiti.*

Other interesting events occurred during this blessed engagement of the Signorina. On January 18th the veteran Dwyer appeared as Falstaff; Duff played Ford, Stone Shallow, Roberts Slender, Bernard Caius, Mrs. Gilfert

Mrs. Ford and Mrs. Young Mrs. Page. This is an attractive assignment, and with it the play was repeated on the 22nd, and on February 3rd. I do not find Dwyer in any other character; with George Barrett in the company, it would have been futile for the old actor to attempt the light and airy heroes identified with his early career. Barrett had recently been seen in many of these delightful parts; Morton, Reynolds and Colman, jun. had been in the ascendant.

No doubt admirers of Forrest were excited by the announcement of his first appearance as Rolla (January 25th); Mrs. Gilfert (why not Mrs. Duff?) enacted Elvira, and Mrs. G. Barrett (why not Mrs. Hughes?) Cora. Mrs. Duff, at any rate, had been achieving a triumph as Mme. Clermont; she played the part several times in these weeks, beginning on January 9th, Duff supporting as the Prince, and Mrs. G. Barrett as Orilla. I cannot feel, I must say, that Mrs. Duff was the most popular of the performers at the Bowery; she appeared but seldom, and her name does not seem to stand out in the advertisements, as does that of Forrest, for instance. Nevertheless, the Albion of February 10th writes, "we have no space to express in sufficient detail our surprise and admiration at the *Madame Clermont* of Mrs. Duff. The play is excessively trashy, but *her acting* is peculiarly fine. Since the time of Miss O'Neill we have seen no performer so successful in the delineation of maternal affection. It would be judicious in Mrs. Duff to persuade her husband to make himself master of his author. His inaccuracy and forgetfulness on Tuesday were shameful."

A benefit for the Fire Department Fund on January 24th merits a word as to the realistic details supplied by the department itself. After The Heir at Law, and a poetic address written by Samuel Woodworth, and spoken by Mr. Duff, came an interlude written by "a member," Life in New York, or, Firemen on Duty. In this "will be exhibited the various Banners attached to the Fire Companies — an elegant Engine pouring water on a house enveloped in flames — an intrepid Fireman rescuing two infants from the destructive element, and restoring them to a distracted mother, and at the close a colossal figure representing a New York Fireman." Hyatt, Roberts, Denman and Keene figured in the proceedings. If I wished to be cruel, I should write a dissertation to prove that this "elegant" exhibition better represented the spirit and taste of many New Yorkers than did the glorious warblings of the Signorina.

Forrest, it will be observed, was now going through a second engagement. When, on January 31st, he, for the Greek fund, played his popular part of Damon, Mrs. Gilfert and Mrs. Duff made their first joint appearance, the former as Hermion, the latter as Calanthe. That trio was at the highest level of dramatic excellence at the new theatre.

Meanwhile, the manager, for some days past, "feels pleasure to announce to the public that the Signorina is engaged for 4 nights," etc. She appeared on February 5th in Love in a Village, with the scene from Tancredi, involving the never-failing *Di tanti palpiti.* Mrs. Blake on this night made her first bow here, as Lucinda. No afterpiece degraded the dignity of the bill when the magnificent singer performed. This engagement progressed along familiar paths until February 12th, when Don Giovanni — hardly Mozart's, as the cast shows — employed the Signorina as Zerlina, Mrs. Blake as Leonora, Barrett as the Don, and Keene as Massetto. The devious ways by which the German language established itself in New York may be agnised by the spelling of the announcement that the Signorina and Mr. Keene "will introduce the celebrated duet from Di Zuber Flote, called Der Liebe holdes Gluck Empfiden." Thus it reads in the American.

On February 16th, when Love in a Village was repeated, it was announced that the Signorina "will sing the French song Ta-la-la-la, or Une Rose Bien Fleurie, as introduced in The Barber of Seville, the Spanish air, Bagelito Neuva [*sic*], the popular Irish song, Cush-la-ma-chree, accompanying herself on the harp." She also gave the familiar scene from Tancredi, with its immortal air. Of course nothing else was allowed to lower the tone of the bill. The Devil's Bridge was repeated on February 19th. For her benefit on the 27th, Signorina Garcia gave Don Giovanni, and a scene from The Barber of Seville, with her former associate, the buffo Rosich. The engagements of Malibran glorify the earliest history of the Bowery.

Madame Hutin; Sarzedas

But we must not forget other events of importance. On February 7th, Gilfert introduced French dancing to the New York public. Earlier in the season (November 7th), I find advertised at the Bowery "dancing by Mr. Maurer de la Foy, pupil of Hutin, of Covent Garden"; this must have been a flash in the pan, since no further mention of the gentleman ever caught my eye. But when, on February 7th, it was announced that "Madame Francisque Hutin, of the Opera House, Paris, will make her first appearance in La Bergère Coquette," something really epoch-making was involved. The old style of simple English dancing, as represented, say, by Mrs. Wallack, Mrs. Moreland, Miss P. M. Clark, &c., simply went out of existence as a recognised high art; Mme. Hutin and the other French dancers soon to appear at the Bowery were a revelation to playgoers here.

This French ballet was really Gilfert's imposing contribution to the New York stage. He had passed from comedy and farce to opera with the great Garcia-Malibran; but the French ballet-dancing was the one indisputably novel thing that he offered in his three years at the Bowery. Nothing like it had ever before been seen in New York; from that time forward French dancing became the rage. The public was wrought to high pitch of excitement before *la Hutin* appeared; evidently rumours had spread as to the indelicacy of the costume in which she was wont to disport herself. The house was crowded, says Ireland; "but when the graceful *danseuse* came bounding like a startled fawn upon the stage, her light and scanty drapery floating in air, and her symmetrical proportions liberally displayed by the force of a bewildering *pirouette,* the cheeks of the greater portion of the audience were crimsoned with shame, and every lady in the lower tier of boxes immediately left the house." For a while, after the opening night, the dancer was forced to wear Turkish trousers, but gradually sentiment changed, and Hutin appeared once more in the dress usually worn by artists of her school. This incident explains the incredible dress of Mrs. Alsop as Rosalind, in the print reproduced in Volume II.

Mme. Hutin's name figures frequently in the bills; we will now leave her dancing her *pas seul,* between play and farce, awaiting the arrival of allies in the persons of M. and Mme. Achille, the incomparable Celeste, and Mlle. Héloise, who are due almost by the next packet. Let us hope they will not be obliged to confine their art in the folds of Turkish nether-garments. While we are eagerly awaiting their arrival, we may attend the début (February 9th) of Sarzedas, as Young Norval; Sarzedas long connected with the theatre of his first appearance. He was supported, in the part of Glenalvon, by another of those ever-nameless "gentlemen of this city," whose histrionic ambitions made weak the strongest theatregoer. At any rate, Sarzedas endured.

For some days, Gilfert, who seems to me to have had almost anything except a policy, had been announcing a coalition between the Lafayette and the Bowery, by which the stud of horses of the former house could be starred at the latter. And with what result in the realm of novelty? El Hyder, no less, on February 15th, Thompson accompanying the horses as the hero! Sarzedas sank into the routine as Moloc, Roberts was Mat Mizen, Mrs. G. Barrett Harry Clifton, Mrs. Young Zada, and Barry (not Thomas of the Park, of course, but the very minor Bowery Barry) was the Kozzan. This precious offering ran a long while, thanks to scenery, horses, and other dramatic values. It was the afterpiece, for instance, on February 20th, when Blake first trod the Bowery boards, as Felix to the Violante of Mrs. Gilfert. But relief came on February 23rd, when, for Young's benefit, Mrs. Gilfert played Roxana and Mrs. Duff Statira; to be sure, the Alexander was only the deteriorating Duff. The reader knows without my telling him what "novelty" in the form of equestrian drama succeeded El Hyder — Timour the Tartar, of course, on February 28th. On with the dance, however! let joy be unconfined, for Hutin is now pirouetting almost every night on a stage at present largely devoted to horses and spectacle. And let us not forget the glorious Signorina, ending her second engagement on the 27th!

I wonder — as a mere aside — whether the amount of patronage at the new theatre is indicated by the advertisement of February 28th, wherein "the furniture, fixtures, etc. belonging to the Saloon, Punch Room, Gallery Bar and Fruit Stands" in the Bowery Theatre are advertised for sale. They are "of the most splendid kind." With them the buyer will also get the lease at the reduced rent of $90 weekly for each week of theatrical performance. If not sold privately they will be put up at auction on March 7th. There is something lame about the excuse for disposing of this lease and these fixtures — the owner is "going into another business."

Monsieur and Madame Achille

Well, whatever the previous profits, here is a new bid for public favour. On March 1st, "Monsieur and Madame Achille, from the Opera House, Paris, will make their first appearance in a favourite *pas de deux.*" Achille was the best male dancer seen up to that time in America, and his wife was only second to Hutin. For a short time this admirable pair performed on alternate nights with Madame Hutin; but on March 10th, Madame Hutin executed a Turkish dance (for the Turkish trousers?) and was followed by the Achilles. The dancing of these French artists seems to me, somehow, to stand out more prominently than anything else at the Bowery in 1826-27. I suppose it is the mere novelty of their performance that makes me almost forget the first appearances, on the same stage, of the much admired Forrest and the long engagement of Mrs. Duff. Of course nothing will ever make me forget the Signorina. Mme. Hutin, for her benefit on March 2nd, showed how closely related are dance and pantomime, when she played Florio, the dumb-boy, in The Forest of Bondy. Through such characterisations Celeste was to pass later from dance to exquisite performances in melodramas like The French Spy.

We have recalled Mrs. Duff. Let us not fail to attend her benefit on March 5th, when she again enacted Mme. Clermont. After this incomparable performance, the actors — almost obliterated recently by horses and scenery, by singers and dancers — presented a new farce, Returned Killed. This, the third dramatic novelty of Gilfert's first season, had a cast including Stone as King Frederick, Faulkner as Baron Lindorf, Bernard as Ernest, Roberts as Raubvogel, Duff as Milligan, Mrs. Williams as Mme. Lisberg, and Mrs. Brazier as Victorine. For Mrs. Blake's benefit, on the 7th, Blake acted Lothair to the Adelgitha of Mrs. Duff. And, still speaking of benefits, Henry Wallack made his first appearance at the Bowery on March 12th, for Keene's night, in the character of Rob Roy. The amusing thing is that Mrs. Duff played Helen — Mrs. Duff, whose withdrawal from the Chatham had caused Wallack to institute two lawsuits to be spoken of hereafter; yet here the two actual, though not nominal litigants so shortly afterward were appearing as fond husband and wife in Rob Roy!

I am happy to offer at last an adequate account of Mrs. Duff's performance on this occasion. The Mirror of March 17th writes:

> The part of Helen Macgregor is not suited to her transcendent powers; but *"nil tetigit quod non ornavit"* was never better applied than in relation to that admirable performer. Her burst of feeling when the lament comes wailing through the rocks of the Highlands, and she learns what toils have been woven around her husband; her high and haughty charge to Francis Osbaldistone; her agonized parental emotions, as she strains her children to her breast; and then the thrilling exclamation which escapes her when the name of Rob is echoed through the mountains, and, safe and unharmed, he folds her in his arms—were all conceived and executed in—but we need not seek for epithets—it was nature itself. Many are of opinion that the frequent witnessing of theatrical representations hardens, instead of humanizing, our hearts. To such we would say, we sat in the same box with an actor, whose province is to smooth the wrinkles on the brow of care, and whose original humour in that house has always called forth peals of laughter. *We saw the big tears roll down his cheeks for the well-depicted sufferings of Helen Macgregor!* Mrs. Duff will know how to appreciate the compliment, when we tell her, that the tears of HYATT attested the excellence of her performance.

The great lady enacted Hermione, in The Distrest Mother, on March 15th. The Albion, which had cooled off toward her work, owing possibly, as Ireland conjectures, in his Life of the actress, to Duff's resentment of its criticism of himself — the Albion of March 24th writes thus:

> We have no room to speak of the *Distressed Mother,* except to laud Mrs. Duff's Hermione, and to wish that she would be a little less tragic in her tragedy. Horace says that people who wish to make others weep, must begin by weeping themselves. . . . He never intended that they should keep their visages in a state of perpetual irrigation. With this exception, Mrs. Duff is without any superior on the American stage.

ALEXANDER WILSON; FORREST

Another new part here for Mrs. Duff was Cora in Columbus, enacted on March 19th and March 21st; on the 20th, Wilson played Reuben Glenroy, and Mrs. Duff was Elvira to his Rolla on the 22nd. The Albion of the 24th states that he imitated Cooper, and was a "respectable third rate." Ultimately Wilson had more success at the Bowery than had greeted him elsewhere; he almost attained distinction on the stage sacred to Forrest and Hamblin. Alexander Simpson came from the Chatham, on the 23rd, to act for Hyatt's benefit. On April 2nd, Mrs. Duff played Jane Shore, "by desire," and on the 7th the Mirror writes that her "representation of Jane Shore is pronounced to be one of the greatest efforts of human genius. We could almost imagine Mrs. Siddons stood before us." On the 5th, she appeared with Forrest in Damon and Pythias. Otherwise, comedies, rather weakly cast, with Barrett as chief actor, filled many bills. An interesting Othello, however, should have been that of April 6th, with the robust Moor of Forrest, the Iago of Wilson, and the Desdemona of Mrs. Young. M. and Mme. Achille, and Mme. Hutin, were exercising a potent spell nearly every evening, in a variety of dances, solo and in pairs or threes. For Wilson's benefit, on April 9th, Forrest played Richard, Wilson Richmond, and Mrs. Duff Elizabeth.

On April 11th, M. Angrisani appeared in a *pas seul*; could he be the singer of Garcia's company? On the same evening M. and Mme. Achille and Mme. Hutin disported in a *pas de trois*. The theatre was closed from April 12th to April 16th, to prepare for The Flying Dutchman, then running strong at the Park; perhaps the lower prices at the Bowery justified this seeming folly. Yet it was — in spite of the closing — a month before The Flying Dutchman was ready at Gilfert's theatre. Meantime Forrest was exploited in his favourite characters. He acted King Lear on April 21st and Virginius on April 24th and 26th; this nullifies Ireland's May 21st as the date of his first appearance in Virginius.

By this time the efforts of Forrest were receiving ample notice. The Mirror of April 14th asserts,

> The Damon, William Tell, and Othello of Mr. Forrest, we have no hesitation in ranking among the noblest specimens of histrionic execution. We never witness the performances of that gentleman without feelings of wonder and astonishment, that a mere boy, as he is in years, should have arrived at such a beautiful maturity in physical and intellectual powers; and should, with such felicity of conception, and strength of execution, display to us a personation of characters, in which, we had before thought, excellence was not to be attained but by long study and practice.

On the same date, however, the Albion fears that he is likely to be spoiled, and utters this warning:

> Mr. Forrest has resumed his place in this house. He is a great favourite with the Bowery people, and his talents are of an order that should make him a favourite anywhere. We are afraid, however, that he is disinclined to that laborious and incessant study without which no actor can reach the summit of his profession. His personal and intellectual endowments fit him for the very highest rank, but unless he is content to devote all his time and all his faculties to the art, he may rest assured he will

> never reach that rank. At present he is an actor of promise—of great promise we admit—but nothing more. Flashes of genius break out occasionally in his acting, and convince us that it depends only on himself to stand upon a level with the greatest actors of his time. . . . There were parts of his Othello scarcely inferior to Kean. But as a whole it is unequal. He has not yet obtained that perfect controul over his passions which enables him to pitch them, spontaneously as it were, to any key he pleases. They frequently hurry him into faults, which some imagine to be defects of judgment, when in truth they only result from a want of experience. The greatest blemish of Forrest's acting is its unnecessary and extravagant vehemence. It is out of all keeping. In the quieter scenes there is nothing to object to on the score of taste and propriety, whilst in those of strong excitement, the passion often becomes undignified and boisterous. This was very manifest in many passages of Sir Edward Mortimer. We have heard him censured for his imitation of Kean, Conway, and others. There are, no doubt, occasional likenesses, but they do not strike us as imitations. . . . The character of his acting is akin to that of Kean. They both belong to the passionate and romantic school. What some persons regard as imitation, therefore, is in fact a fortuitous resemblance. We prefer Forrest's *Othello* to all his other performances. It is more sustained in its dignity and less distinguished by violent outbreaks of feelings. His *Sir Edward* partakes of the faults of the author.

On the 28th of April the Albion is ready to go further:

> The newspapers have so bepuffed and bepraised Mr. Forrest that it requires no little courage to question the perfection of his talents. But if Mr. Forrest relies upon the judgment and honesty of these puffers and praisers, his talents never will reach anything like perfection. His *Lear* has been compared with Kean's. . . . The real fact is, Forrest cannot yet play Lear, and he had better abandon it. . . . Forrest's *Virginius,* on Tuesday night, was a far superior performance. As a first attempt we consider it highly successful. . . . One thing he must be careful of. He has a heavy tendency to extravagance and overacting. . . . Mrs. G. Barrett is a very delightful *Virginia,* with a little more of affectation than of right belongs to the daughter of a Roman patriot; but not a whit more than gives a zest and relish to her acting.

MRS. DUFF

The season went on without excitement. On May 3rd, Mr. Cambridge "of Boston" "made his fourth appearance on any stage," playing Reuben Glenroy; I do not know how many more he ever made. Forrest first played Bertram on May 14th, Mrs. Duff, of course, appearing as Imogine. They repeated the play on the 18th. By this time, Mrs. Duff had reached the acme of acclaim. On May 5th, the Mirror published the since famous eulogy of her powers, which I must reproduce:

> This lady is decidedly the best actress in our country. We have for a long time intended to speak of her in a separate article, and more at length than the limits of a notice of the performances through the week would permit. The subject, however, is one of difficulty. There are few who are not able to appreciate good playing; but there are fewer who are capable of conveying to the mere reader anything like a distinct idea of an actor's merits. To Mrs. Duff, in particular, this observation applies. In her style of acting there are none of those prominent points—none of those strongly marked characteristics, which are of such service to the dramatic critic, in his observations on the stage. Mrs. Duff has one great characteristic; one peculiarity that strikes all who see her, and that is, *uniformity of excellence.* She makes no points. We cannot say of her, as we used to say of Kean, "that is a beautiful touch." Her merits and defects (though the latter are few in number and trivial in amount) pervade the whole of whatever character she undertakes. There is no singling them out, and saying, such a speech was given in a pre-eminently fine manner, and in such a scene she did not seem to have a full conception of the author's meaning. From beginning to end, from her first entrance to her final exit, you see before you only the character she is personating. The unity of her conception—*the oneness* is remarkable. No temptation can induce her to break it. If a scene offer ever so much opportunity for display, and it be a display not authorized by the whole design, end, and tenor of the part, she suffers it to pass by unembraced. This is the perfection of her art . . . She seems to have a separate existence, during the continuance of the play. . . . Kean used to startle us by electric flashes—Mrs. Barnes occasionally shines out with great brilliancy—but Mrs. Duff pours out one unceasing blaze during the whole time she occupies the stage. We do not mean to say that there is a uniformity of interest in all she says and does, but a uniformity of excellence.

There is more of this criticism, especially passages in which Mrs. Duff's acting is compared to the poetry of Goldsmith — "no fits and starts, no rising and falling, except as the dignity of the subject varies"; and again is contrasted with the unfinished statue of Hercules in the Museum at Naples. But I have given the gist of the article, and cease, with express gratitude for what it supplies.

We must drop to the mundane sphere. On May 21st was brought forward one of the very few novelties of this first year at the Bowery — the farce of Before Breakfast, in which Roberts enacted Nicholas Trefoil, Faulkner Sir William Buffer, C. Scott Major Havanna, Bernard Lieutenant Havanna, and Mrs. Brazier Fanny. On May 22nd, Forrest played Jaffier to the Pierre of Wilson, and the Belvidera of Mrs. Duff; on the same evening, in The Sleep Walker, Roberts gave imitations not only of Kean, Hilson, Macready, Barnes, Maywood, Booth, Cowell, Hyatt, Simpson, and Clarke, but also of Moses Phillips's imitations of Barnes and Roberts himself. This must have dazzled an audience already electrified by the playing of Forrest and Mrs. Duff.

By May 25th — postponed from the 24th — the long-expected The Flying Dutchman was produced, in opposition to that current at the Park. Barrett played Vanderdecken, Faulkner Governor Von Brunt, Roberts Von Bummel, Young Tom Willis, Bernard Mowbray, Mrs. Barrett Lestelle, Mrs. Young Lucy, and Mrs. Duff Rockalda. It had a lengthy run, and doubtless brought joy to the manager. On June 2nd the piece was offered at both theatres. The scenery at the Bowery was by Coyle, Haddock, Serra and Liebman; machinery by Haddock and Dean; music by Gilfert.

On May 31st, Forrest again enacted Lear, this time to the Cordelia of Mrs. Duff. That Nahum Tate's version was used is proved by Mrs. Brazier's being cast for the non-Shakespearian character of Aranthe. Forrest made his first attempt as Young Norval, for Wilson's benefit, on June 1st; the Glenalvon was "Mr. Osborne from the English Theatres, his first appearance in America." Wilson contented himself with the part of Old Norval, and Mrs. Duff was Lady Randolph. Though the bulky Forrest must have loomed too large for the delicate Norval, Mrs. Duff's Lady Randolph should have raised the performance to a high plane of excellence.

On June 6th, to offset the attraction of the re-opening of the Chatham under Megary, an unusually strong cast of Damon and Pythias enlisted Forrest, Wilson, Mrs. Hughes and Mrs. Duff. Catharine and Petruchio followed, with Wilson, Hyatt, and Mrs. George Barrett.

On June 8th, for young Mrs. Barrett's benefit, was produced The Wife's Stratagem, Poole's version of Shirley's The Gamester, with additional scenes from Garrick's alteration of the same piece. Barrett was cast for Wilding, Faulkner for Old Barnacle, and Bernard for Volatile; Mrs. Young was Mrs. Wilding and Mrs. Barrett Arabella. Hyatt played Bob Barnacle. Other parts were filled by Logan and J. Barry. On the same evening The Lottery Ticket first saw the lamps at the Bowery, and gave a chance to Roberts to make one of the hits of his career, as Wormwood. Barrett was Capias, C. Scott Charles, Mrs. Williams Mrs. Corset, and Mrs. Barrett Susan. Roberts and Hyatt sang The Rival Beauties.

HENRY WALLACK; MRS. GILFERT; CELESTE

Henry Wallack, who had met disaster at the Chatham, began at the Bowery (June 9th), as Rollá, with Mrs. Duff as Elvira and Mrs. G. Barrett as Cora. He played Octavian on the 11th, Floriville to the Vapid of Barrett, and the Lord Scratch of Faulkner, on the 13th, and Rolando, to the Aranza and Volante of the Barretts and the Juliana of Mrs. Hughes, on the

15th; on this evening, also, he was Carwin, to the Thérèse of Mrs. Duff. On the 18th, Zekiel Homespun must have seemed somewhat out of his line. For his benefit at the Bowery on June 19th, Wallack played Macduff, to the Macbeth of Hamblin, and the Lady Macbeth of Mrs. Hill, who made a sisterly journey from the Chatham, to help her hard-pressed brother. Mrs. Wallack also played Maria, in Of Age To-Morrow.

The Bowery strode into line with the first of its grand *ballets d'action*, when, on June 11th, it brought out for the first time in America, The Deserter, "as performed at the Opera House, Paris." Wallack appeared as Alexis, Young as the General, Miss Kent as the Attendant, and Mrs. Roberts as the Countess; but the mainstay of the performance was the dancers, who included Achille, Angrisani, C. Durang, Mme. Achille, and Mme. Hutin. The piece was very successful. After a few nights, afterpieces dropped out of the bill, and first pieces preceded the main spectacle. This arrangement becomes evidence in the purpose we have in mind of tracing the passing of the afterpiece, and the final establishment of the curtain-raiser. Yet one could hardly call The Heir at Law a curtain raiser — The Heir at Law preceding The Deserter on June 18th. The Deserter ran on indefinitely at the Bowery; on June 23rd it was paired with that other glittering show, The Flying Dutchman. What had Mrs. Duff to do in such company?

On June 27th Mrs. Gilfert returned as Lady Teazle; on the same evening the great celebrity of later years — Mlle. Celeste — made her first appearance in a *pas seul*. This latter lady was to become an international figure in dance, pantomime and melodrama; now she was a very young dancer from Paris. When, on June 29th, Mrs. Gilfert enacted Beatrice, Celeste danced "the grand *pas seul* from the Ballet of the Pages of the Duke of Vendome." From the first she was a great success; our history will frequently bloom with her praises.

But little of novelty attached to the Bowery during the months of July and August. Barrett and Mrs. Gilfert acted on July 2nd in The Jealous Wife with Wallack as Lord Trinket; Mrs. Duff played Florinda and Wallack Pescara, on the 6th. The Park was now closed, though shortly to re-open with the French company from New Orleans. The Chatham was persisting, under the management of Megary. But with Park theatricals in abeyance, the Bowery might now be said to have the best of the field to itself. On July 7th, it brought back Forrest as Virginius, and also presented still another French dancer, Mlle. Héloise, in the gavotte from Armide. Forrest and Mrs. Duff acted together on July 9th, in Damon and Pythias. On July 11th, for Mrs. Gilfert's benefit, Signorina Garcia sang the great scene from Tancredi. Mrs. Gilfert herself appeared in The Honeymoon, with Barrett and Wallack. On July 12th came a really admirable assemblage, when Othello was played by Forrest to the Iago of Henry

Wallack, the Cassio of Barrett, the Emilia of Mrs. Hughes, and the Desdemona of Mrs. Duff. Forrest, on the 14th, was Richard III. Forrest, Wallack and Mrs. Duff also made vital Venice Preserved on July 16th, with, for good measure, Wallack acting Dick Dashall in the afterpiece so long a favourite with his greater brother. Barrett was Rattle.

The Bowery, at least, whatever the Park may have done, did not crush the playgoer of 1826-27 beneath the weight of many new plays; nevertheless, from time to time, it invited to a novel feast. On July 14th, for instance, it brought out the farce of Love among the Roses, with C. Scott as Alderman Marigold, Faulkner as Captain Gorgon, Logan as Edmund, Bernard as Sharpset, Kenyon as Hollyhock, and Mrs. Brazier as Rose.

A much more popular offering was The Hundred-Pound Note (July 18th). The cast was imposing:

Montmorency	Mr. Barrett	Bilker	Mr. C. Durang
O'Shocknessy	Mr. C. Scott	Lady Pedigree	Mrs. Williams
Billy Black	Mr. Roberts	Mrs. Arlington	Mrs. Hughes
Morgan	Mr. Faulkner	Harriet	Mrs. G. Barrett
Janus	Mr. Kenyon	Nurse	Mrs. Roberts

On July 18th, Forrest and Mrs. Duff revived Bertram; on the 23rd, Shylock was first added to Forrest's New York repertoire, his Portia being Mrs. Hughes. On this same evening Celeste and Héloise danced a *pas de deux,* as they were to do so often thereafter. For her benefit on the 25th, Mrs. Duff's Elvira had the assistance of Forrest in Rolla; Mrs. Duff also played Annette in The Magpie and the Maid. A bill was arranged on August 2nd for the benefit of the widow of Spiller, the long-popular comedian. On August 8th, Major Stevens, the dwarf, played Tom Thumb. He gave this, and Goliah, in The Young Quaker, for his benefit, on the 11th. The season, it is seen, was merely dying of the dog-days. For those heated evenings, the dancing of M. and Mme. Achille, of Celeste, Hutin, and Héloise, singly, or in ever-shifting combinations, must have seemed far more suitable than tragedy or even comedy. Yet Hamblin came back on August 14th as Lucius Junius Brutus, with Mrs. Gilfert as Tullia. Mrs. Duff was no longer a member of the company; indeed, her career at the Bowery was practically ended. Hamblin had the temerity to act Zanga on the 16th, but veered to The Stranger (with Mrs. Gilfert) on the 18th, and to Lord Townly (with Mrs. Gilfert) on the 20th. He repeated Zanga on the 29th, though the old-fashioned play was lightened on the same evening by the dancing of the never-tiring and never-neglected Celeste, Héloise and Hutin. On August 24th, Mrs. H. A. Williams played Richard III for her benefit, to match Mrs. Walstein's Marc Antony, and Mrs. Battersby's Macbeth of the long ago. Williams, on this occasion, was Richmond.

The season at the Bowery did not end; it merely continued into September and thence through the autumn and winter, 1827-28. Though there was a sense of renewed life when the Park opened on September 3, 1827, at the Bowery the season nodded and woke up to the morning of a new day. I shall, however, break off the narrative, at this point, though really I consider the two years or parts of years from October 23, 1826 to May 26, 1828 as one unbroken season — the first long season of the famous old Bowery Theatre.

CHAPTER IX

LAFAYETTE THEATRE, CHATHAM, MOUNT PITT CIRCUS, ETC., 1826-1827

WE left the Lafayette Theatre in October, 1826, after a brilliant summer enriched by the talents of Mrs. Duff, but now facing the rivalry of the company at the Chatham Theatre, and the engagements of Macready and Kean at the Park. And the vaunted Bowery was ready to launch its great campaign. What, we asked, could the theatre do against such odds?

Well, on October 3rd, it offered, for the first time in this country, a comic burletta, The Two Troubadours, or, the Fate of La Rosière; the cast included Burroughs, Thayer, Hyatt, Miss Tilden, Miss Riddle, Mrs. Fisher. It had several repetitions; The Avenger, likewise. On October 6th, Mrs. Riddle (mother of the favourite young actress) made her first appearance, and played Ella Rosenberg and Edmund, the Blind Boy. For his benefit, on the 7th, Roberts gave Paul Pry and the last two acts of Richard III, Hyatt being Richmond!

On October 16th another scenic-melodramatic gasp of an expiring enterprise brought Rob Roy, with Keene as Francis and Mrs. Sandford (late Mrs. Holman) as Diana — her first appearance in three years. Others were Burroughs as Rob Roy, Lindsley as Sir Frederick Vernon, Thompson as Rashleigh, Fisher as Major Gailbraith, Mrs. Fisher as Martha, Doyne as the Bailie, and Mrs. Stone as Helen MacGregor. It had a good run. P. K. Moran "presided" at the pianoforte, Willis accompanied the songs on trumpet or Kent bugle, and Hanna, of the London Opera House, played the flute.

The next night (October 17th), however, Maywood appeared as Shylock to the Portia of Mrs. Stone, and the Jessica of Sophia Eberle; he also played Donald, in The Falls of Clyde. On the 19th he acted Sir Giles Overreach. Some idea of the cut-throat tactics now resorted to may be gleaned from the fact that on this evening — the 19th — both the Park and the Lafayette announced "The first performance in America" of Lunn's comedy, Three Deep, or, All on the Wing. At the Lafayette, Thayer played Tantalus Twist, Dinneford Dick Hurry, Walstein Captain Courton, Mrs. Riddle the Widow Ogleman, Mrs. Fisher Fanny Tucker, Sophia Eberle Matilda, and Mrs. Walstein, Mrs. O'Flounce.

Thompson's benefit (October 21st) brought The Innkeeper of Abbeville, with Raymond and Agnes.

But more familiar items continued to hold the stage. Mrs. Sandford and Keene appeared in Brother and Sister, on October 25th. On November 1st Keene was Henry Bertram, Mrs. Sandford Julia. Of the performances of the lady the Mirror of November 11th says:

> *Lafayette Theatre.*—This theatre continues to be very attractive, especially on the evenings when Mrs. Sandford sings. This lady is certainly one of the brightest ornaments of the stage. Apart from her charming singing, there is a pleasing simplicity and unaffected ease about her acting that is quite delightful. In the part of Caroline, in the Young Huzzar [*sic*], we have never seen her equal.

Nevertheless, another novelty was launched on October 31st, a melodrama, The Banker of Rouen, with Maywood as du Quesne, Walstein as Rousillon, Dinneford as Eugene, Thompson as Barbarous, Lindsley as the Prior, little Miss Fisher as Louis, Mrs. Fisher as Mme. de Vallon, and Mrs. Stone as Mme. du Quesne. It had a fine run; the author's night occurred on November 8th. I know no more of this piece than of an appalling thing — to judge by its title — produced on November 21st, The Old Oak Chest, or, the Smuggler's Sons and the Robber's Daughters, a concoction embracing in its cast Dinneford, Walstein, Burroughs, Thompson, Stickney, Doyne, Mrs. Fisher, Alexina Fisher, and Miss Riddle. More interesting to me than this last was the appearance on the same evening of Oceana Fisher as the Boy and Alexina Fisher as the Girl in The Children in the Wood; for good measure — it was her mother's benefit and her own — Oceana played Tom Thumb.

The expiring season was, let us hope, made eloquent by the return of the tragedian, Alexander Wilson. He was announced to appear on the 26th of October as Bertram, and thereafter went through the classic and the neo-classic range of Richard III (November 7th) — advertised in the Times, as his first night here — Sir Edward Mortimer, Rolla (for his benefit, November 15th). Quite out of his line was Monsieur Morbleu, on November 11th. He played Shylock on the 29th, and Aranza on December 1st. Maywood also endured almost to the end. I find him as Bailie Nicol Jarvie (second time) on November 10th, and as Rolamo in Clari, on November 17th. In the last piece Miss Riddle was Clari and Mrs. Sandford Vespina, with Keene as Jocoso. On the same evening (his benefit), Maywood repeated The Falls of Clyde. But Maywood by November 29th was gone to the Chatham.

On November 23rd the French vaudeville, Michel and Christine, which had been given at the Chatham on November 14th, was reproduced at the Lafayette. The same performers assisted — MM. Victor and Alexandre, and Mme. Beauvallet. The Cataract of the Ganges was revived, as another clutch at success; I find it in the bill for November 27th. Mrs. Fisher was Zamine, Thompson Mokarra, Burroughs Jack Robinson. On

December 2nd, the Mirror asserts " we never saw such scenery." The field of battle by moonlight, the lake and bridge, and the distant view of the city of Delphi are specified. Lodoiska, beginning on December 4th, had three performances — one, on December 8th, with The Cataract of the Ganges, for the benefit of the scene-painters, Grain and Jones. Mrs. Sandford appeared in the title-rôle, and Keene as Floreski. The French company on December 5th presented three pieces — Michel et Christine, Frontin, Mari Garçon, and La Forêt Perilleuse; the performers were Victor, Abrie, Jules, Martin, Frédéric, Leon, Mlle. Mathilde, and Mme. Beauvallet. On the 6th, Alexander Wilson and Mrs. Edstrom played M. Tonson.

What a jumble had been these last weeks — a race for success ever flitting! December 9th was " the last night of the company's performing, before departure for Albany." The bill was again The Cataract of the Ganges and Lodoiska. On December 18th the house was sublet to M. Villalave and his company of gymnasts and acrobatic specialists. In 1927 the vaudeville interests of the country celebrated the hundredth anniversary of this event, presuming, by considerable stretch of terms, to deem it the birth of vaudeville in the United States. On December 25th Villalave advertised Christmas Sports, whatever they may have been. The French company re-appeared on December 30th. I fancy that Villalave's Christmas stocking was not overflowing; his benefit, at any rate, occurred at the Chatham on January 13th, when Tom and Jerry enlisted Scott, Blake and Wallack (Bob Logic) in the three crucial parts. January 15th, in the absence of the dramatic company, equestrian performances again ruled the Lafayette; on that date, by old custom, a farce ended the evening's delight — this time, The Turnpike Gate, with Somerville as Crack. The circus force was apparently that which had, in the autumn, occupied Sandford's Mount Pitt Circus, in Grand Street — Master Blanchard, Mme. Blanchard, Cecilia and Elizabeth Blanchard, B. Stickney, Richards, Turner, Tatnall, Pullis, La Forest. On January 16th, Masters Whitaker and Leslie sang that haunting melody, The Rival Beauties. The Circus continued through February and March; yet, on February 9th, Gilfert advertised that he had engaged Sandford's stud of horses for performances at the Bowery. At the Lafayette were revived El Hyder, Valentine and Orson, Blue Beard, Robinson Crusoe, etc.

Six chiefs of the Oneida tribe were added attractions in March; their war dance would no doubt, be studied seriously as high art, in these our days, a century later — lectures would be given on it. Ali Pacha was also a March offering, with Mrs. Turner, Mrs. Edstrom, Tatnall, Thompson, &c. After the equestrian troupe had ceased performing at the Bowery, it gave Timour the Tartar at the home theatre (April 5th), with a cast including horses, Thompson, Miss Blanchard, Mrs. Kent and Mr. Parker. When the Mount Pitt Circus again opened, on April 16th, the Lafayette closed its arena. I may leave it now in darkness, until a hardy adventurer again buffets fate against the stronger adversaries at the Park and the Bowery. The circus troupe from Mount Pitt were housed at the Lafayette, from January to April, 1827.

The Theatre in Chatham Garden, 1826-1827

But other opposition blocked the way to the old-time monopoly of the Park. The Chatham Theatre, under process of alteration during the summer, was ready for opening on October 9, 1826, a week later than originally planned. The manager was again Henry Wallack. A long description of the splendours of the refurbishment is found in the Mirror of October 14th; needless to say we of the next century cannot be impressed. But in all humour we must record that the same notice quaintly asserts, "the former unpleasant arrangement of obliging ladies to walk across the seats, has also been remedied — the benches are now hung with hinges, which can be raised so as to form an avenue to the front row."

After an opening address, spoken by Mrs. Blake (the former Mrs. Waring), and a national anthem, sung by the company, the plays proceeded. Speed the Plough had this cast, as advertised in the Times:

Sir Abel Handy	Mr. Herbert	Gerald	Mr. Stevenson
Sir Philip	Mr. Scott	Evergreen	Mr. Turnbull
Bob Handy	Mr. H. Wallack	Lady Handy	Mrs. La Combe
Henry	Mr. Blake	Miss Blandford	Mrs. Blake
Ashfield	Mr. Roberts	Dame Ashfield	Mrs. Jones
Morrington	Mr. Durang	Susan	Mrs. Wallack

In Three and the Deuce, which followed, Blake enacted the Singles, assisted by Aaron Phillips, Thomas Placide, Roberts, James Anderson, Alexander Simpson, Stevenson, Mrs. Wallack, Mrs. Dennis, and Mrs. La Combe.

These casts will give an idea of the strength of Wallack's forces; Mrs. Entwistle (as Helen MacGregor, on the 10th), Wray, Howard, Parker, Darke, Mrs. Stevenson and Mrs. Green (or Greene) also soon came in. Ireland asserts that Booth was stage-manager for three months. A preliminary advertisement in the papers promised that Mr. and Mrs. Duff would act with the company; instead, they joined the new Bowery. Lawsuits were instituted by Wallack against both Gilfert and Duff; a verdict of six cents damages and six cents costs was awarded in the first, but in the second Wallack lost his case. Mr. and Mrs. Duff, it seems, had been engaged for the Chatham for a period of ten months, beginning on May 23, 1826; Wallack, after two months, closed, as we know, for alterations; the Duffs then passed to the Lafayette (their engagement there we have noted), and afterwards signed with Gilfert for the grand new theatre in the Bowery. Wallack considered himself aggrieved; the Duffs, on the contrary, deemed the contract ended, when the Chatham Theatre closed for all the summer season. The most interesting part of the evidence, cited at length in Ireland's Life of Mrs. Duff, is the fact that Duff and his wife were paid by Wallack a joint salary of fifty-five dollars a week. Roberts was called in as witness, and stated that Wallack paid him — and we must remember how great was his popularity — thirty dollars a week! This contract Roberts also broke, paying Wallack a forfeit of a thousand dollars, and went to the Bowery, at a salary of forty dollars a week — his wife receiving fifteen dollars additional. Players of a century later may well smile; they will be lucky, however, if their names endure as does that of Mrs. Duff. Of course these ill-paid people had benefits — at this time two a year, if prominent stock actors; one at the end of every engagement, if stars; a benefit for a popular performer should, in 1826, have netted him between five hundred and a thousand dollars. And a dollar then was worth so many dollars a century later!

Booth and Hamblin

The casts in the comedy and the farce of the opening night strike us as bright and promising. The Wonder, The Heir at Law, Guy Mannering, Ella Rosenberg, were events of the first week. Do we like the actors as well in tragedy? Booth made his bow, after a period in Europe, on October 16th — of course as the inevitable Richard. The support included Mrs. Entwistle as Elizabeth, Mrs. Wallack as Anne, Mrs. Jones as Duchess of York, Wallack as Richmond, Durang as Buckingham, Scott as Henry VI, Miss E. Turnbull as Prince of Wales, and Miss C. Turnbull as Duke of York. This is not an assignment of overwhelming strength. On the 18th, Booth played Hamlet to the Ophelia of Mrs. Blake and the Queen of Mrs. Entwistle. In estimating these performances, we must, however, remember the prices of admission, considerably lower than at the Park; what could people expect, even in 1826, for fifty cents in the boxes, and twenty-five cents in pit and gallery (the latter "reserved for people of colour")?

Macready at this time was drawing the best taste of the city to the Park; the much-vaunted Bowery, with Forrest and Mrs. Duff, was to open on October 23rd. Booth was, therefore, the best card that Wallack could offer against such powerful attractions elsewhere. The "little giant" went on, triumphantly, with The Iron Chest on the 20th and Macbeth on the 23rd (the great night of the opening of the Bowery and of Macready's benefit at the Park). On the 25th (Mrs. Hackett's benefit at the Park, when, for the first time her husband and Barnes played the two Dromios), Booth tried to checkmate with what looks like a good cast of Othello; he played the Moor, Wallack Iago, Blake Cassio, Mrs. Blake Desdemona, and Mrs.

Entwistle Emilia. Booth's Lucius Junius Brutus and another Richard III ended the tragic score for October.

Having tried, in succession, comedy and tragedy, the new house passed, on October 28th, to musical entertainment; Brother and Sister was sung by Howard (a good vocalist), Mrs. Greene, Mrs. Stevenson, and Mrs. Wallack. The reader is welcome to his admiration for such a cast; on the same evening the same piece was presented at the Park with Richings, Placide, Barnes, and Mrs. Sharpe. I must admit I am not overwhelmed by the musical strength of that distribution, either.

On November 1st Booth played Octavian. I should judge that, by this time, his drawing power might be temporarily exhausted; at any rate, Hamblin began an engagement on November 2nd, as Hamlet, as much his opening part, apparently, as Richard was Kean's or Booth's. The next night Booth enacted Reuben Glenroy to the Rosalie Somers of Mrs. Blake; on the 4th Hamblin wore the Roman dress of Virginius. This pleasant zigzag of alternation between the two fiery tragedians continued for a while, until the public lost zest for that kind of game; in the interim, I trust Wallack's coffers were encouragingly filled. Booth's benefit (November 6th) exhibited his versatility in the parts of Sir Giles Overreach and Jerry Sneak. On the 7th he played Roderick Dhu to the Fitz-James of Wallack, the Douglas of Scott, the Blanch of Mrs. Blake, and the Ellen of Mrs. Wallack, and by his performance restored that popular spectacle to its wonted position in the repertoire. When he wished to fly, unlike the rock, from its firm base in that success, Hamblin was ready to appear — as Rolla (November 10th), Damon (11th), Macbeth (13th) and William Tell (15th). His Othello, on the 8th, was goaded to fury by Booth's Iago. The palmy days!

But the enemy at the Park and that at the Bowery were driving hard; playgoers, like dumb-driven cattle, skurried from what the Mirror of September 23rd called the lower house (the Park), to what it termed the centre house (the Chatham), and thence to the upper house (the Bowery). The distracted pleasure-seeker had no abiding theatre; he hitched his locomotive force to too many stars. I imagine, therefore, that the temporarily exciting alternation of Booth and Hamblin began to lose its force. Nothing, therefore, remained but to combine them in the same play; this expedient, a year before at the Park, had reduced both Conway and Cooper to something less than their wonted state of solitary grandeur.

A glance backward will show that the newly decorated Chatham had done nothing to justify its existence; it had given old pieces probably less well than they were given at the Park. It had, to be sure, provided an outlet for the activities of Booth and Hamblin, for whom the engagements of Macready and Kean at the Park left no room on that stage; for whom, indeed, Forrest and Conway left no place at the Bowery; it had, as well, assembled an excellent company, though a company as a whole, quite inferior to that at the older house or even that at the Bowery. But it had offered nothing really new, and might well be put to the question of justifying its existence in a small town, already overcrowded with theatres. To be sure, a novelty on November 14th may have stimulated interest among certain of the foreign inhabitants; this was the solitary appearance of the French company — M. Victor, M. Alexandre, Mme. Beauvallet — in the vaudeville, Michel et Christine — an appearance referred to in the preceding chronicle of contemporary doings at the Lafayette.

This would, however, have a limited appeal. Assuredly some excitement must have wended its way to the Chatham on November 17th, when Hamblin's Brutus was pitted against Booth's Cassius; how they must have roared the quarrel scene, and how the building must have shaken with applause! Wallack was Antony, Scott Cæsar, Isherwood Octavius, Herbert Casca, Mrs. Wallack Calpurnia, and Mrs. Entwistle Portia. Yet must this union have been too costly, for the stars were found thereafter in their separate spheres, Booth, chiefly, in his very popular part of Roderick Dhu.

Maywood; Dwyer

Hamblin soon departed for the Bowery, and in his place came Maywood from the Lafayette. His first appearance was on November 29th, as the (to us) very tiresome Reuben Glenroy; also as Donald, in The Falls of Clyde. On this occasion Rosalie Somers was played by "a young lady"; the débutante was Matilda Twibill, whom we knew as a child, in concert. Before Maywood's arrival, George P. Morris's interesting Brier Cliff had been revived (November 25th), with Scott, of course, as Onalaska, with Mr. and Mrs. Blake as Alfred and Mary, and with Mrs. Entwistle in Mrs. Duff's former part of Crazy Bet; for the author's benefit (December 7th), Maywood played Onalaska, and Mary Jansen was "by the young lady who made so successful a début in the character of Rosalie Somers." In the course of the play the same young lady sang Home, Sweet Home. Matilda Twibill — later the very favourite Mrs. Flynn — has now been formally introduced.

On December 2nd Booth's Othello was baited by Maywood's Iago. On the 5th, Smiles and Tears was given with Booth as Fitzharding, Blake as Chomley, Wallack as Colonel O'Donolan, Mrs. Wallack as Mrs. Belmour, Mrs. Entwistle as Lady Emily, Mrs. Blake as Cecil, Mrs. Petrie as Mrs. Jeffries, &c. On the 6th, Maywood dared — with Booth in the company — to act Richard III; but it was his benefit night, and Booth ended the evening as Jerry Sneak. On the 9th, Maywood was Wallace, in the play of that name. December 11th gave Wallack as Norval, Booth as Old Norval, Maywood as Glenalvon, and Mrs. Entwistle as Lady Randolph.

Surely no one could have expected to see the once popular Dwyer emerging amid the starry showers of 1826-27; yet here comes the veteran on December 13th, in the character of Goldfinch! The next Albion records a fiasco:

> *Chatham.*—The veteran play-goers of this city will recollect the time when Mr. Dwyer was a finished actor of genteel comedy. His figure, spirit, vivacity, and grace were unrivalled. All of these qualities have faded away with his youth, and Mr. Dwyer is now the mere remains of a great performer. His talent has been drained down to the very 'lees', and his performance is painful from the recollection it excites, instead of being pleasing from the ability it displays. Of his *Goldfinch,* on Wednesday night, we can only say, that it was accurately conceived, but very inefficiently represented.

Better liked, I dare say, was Rob Roy, the following night, when Booth's chieftain had the support of Maywood's Nicol Jarvie, H. Wallack's Rashleigh, Howard's Francis, Scott's Sir Frederick, Mrs. Entwistle's Helen, and Mrs. Blake's Diana, or indeed the performance of the still popular The Lady of the Lake, on December 19th, when new interest was given by Maywood's assumption of Fitz-James. Nevertheless, Dwyer went through a round of parts in which he once shone: Charles Surface (December 15th), Belcour (18th), Young Rapid (19th), Gossamer (22nd), and (for his benefit) St. Alme in Deaf and Dumb (27th). On that occasion, he also resuscitated Bucks Have at Ye All! This exhibition of talent in decay probably amused the young and saddened the old. On December 16th Maywood enacted King Lear; on the 20th, Booth was Lear, and Maywood Edgar.

The season at the Chatham began to show, at Christmas-time, appreciable decline. Booth and Hamblin were gone. The Æthiop was revived, on December 23rd, with Wallack, Scott, Mrs. Entwistle, Mrs. Blake, &c. By hoary tradition George Barnwell edified the young on Christmas night; it performed the same unaccountable feat on the same glad holiday at both the Park and the Bowery. Doubtless, if Sandford could have held out at the Lafayette, a fourth exhibition of the gruesome tale would have been attempted; as it was, at this last-named huge theatre, Villalave, we remember, merely advertised Christmas Sports. For curiosity's sake, let us state that at the Chatham, Blake's Barnwell was tempted and ruined by (I fear) a very mature Millwood, in the person of the capable Mrs. Entwistle; at the Park, the (I suspect) negligible Barnwell of Woodhull, went to his doom through the machinations of the heavy (in two senses) Mrs. Stickney; while, at the Bowery, a really tragic hero (Forrest) was lured on by the equally youthful, if not very tragic Millwood of Mrs. Hughes. Merry Christmas indeed in three playhouses!

JOHN JAY ADAMS; NOVELTIES

Booth, Hamblin, Maywood, John Jay Adams; this succession reminds one of the pleasing device of looking through the large end of an opera glass. Adams had, to be sure, just finished an engagement at the Park, but hardly justified a re-engagement by Wallack. The fact is that the public simply would not go to the theatre unless there were stars, and there were not enough stars to go around among three theatres (the Lafayette, remember, was closed to drama). Adams was poor attraction against Macready at the Park, and Forrest and Hamblin combined at the Bowery. He first appeared (December 28th) as Othello to Maywood's Iago, and on the 30th gave Rolla and Young Wilding, for his benefit. Adams, assuredly, had here, as at the Park, a short engagement. Even shorter was that of Mr. Miller, who, on January 3rd, enacted Rolla, "by particular desire, and for this evening only."

No theatre can thrive on stars alone; the Chatham turned to new drama. On December 29th it staged Oulton's farce of Botheration, first played at Covent Garden in 1798. In this Blake was Jack Hopeful, who gets into difficulty by answering an advertisement ten years old; James Anderson, of course, was Thady O'Blarney, the other parts being assigned to Stevenson, Phillips, Mrs. Jones, Mrs. Stevenson and Mrs. Wallack. Botheration was a success.

The next interesting production was that of Sylla, a tragedy from the French of Jouy; the first cast, on January 15th, included Booth as Sylla, Wallack as Roscius, Blake as Faustus, Scott as Claudius, and Mrs. Blake as Valeria. The Mirror of January 20th gives a description of the play, which, since it is "by a gentleman of this city," I should reprint, if I were writing a history of the drama, and not of the theatre.

Sylla was repeated on the 16th and the 17th — the latter occasion being Booth's last night, and the performance for the benefit of the translator. A far more successful novelty was Knowles's "Hibernian melodrama," Brian Boroihme, brought out on January 22nd:

Brian Boroihme	Mr. Scott	Tormagnus	Mr. Durang
O'Donohue	Mr. Wallack	Vodislaus	Mr. Collingbourne
M'Carthy More	Mr. Stevenson	Voltimar	Mr. Maywood
Roderick	Mr. Blake	Elgitha	Mrs. Entwistle
Terence	Mr. Anderson	Erina	Mrs. Blake
Bard	Mr. Howard	Emma	Mrs. Wallack

The production was a huge success; unless my counting was at fault, the play was given nightly up to and including February 15th. Furthermore — and this was an astonishing innovation — from January 26th to February 3rd (Saturday) it was offered entirely by itself, without curtain raiser or afterpiece. Except for the Garcia opera, I have known nothing before like this. On February 5th a curtain raiser preceded it; on the other hand, afterpieces were used on and after February 10th, Villalave and his troupe sometimes serving as after entertainment. This extraordinary run must impress us; the first break came on February 16th, when Adelgitha and The Lady of the Lake were played for Stevenson's benefit. On February 19th, the Irish piece again started, though for a run not wholly uninterrupted. The twenty-eighth performance — and not the last — occurred on March 14th. It was still given occasionally in April and early May. Since early February, Mrs. Wallack had played Erina instead of Mrs. Blake; Mrs. La Combe succeeded to Mrs. Wallack's former rôle. The Albion of January 27th has an interesting item concerning the play, stating that Knowles wrote it for Talbot, of the Dublin theatre, who destroyed every copy but one, which he had allowed Maywood to transcribe for America.

The Albion of February 17th states that the proprietors of the Chatham Garden Theatre sold the play to the Philadelphia Theatre. Maywood himself had expected to reap the harvest of all sales outside of New York; but the law declared that the $150 the Chatham people paid him, and the profits of a benefit he received from the Chatham were all he could get. He had not specified in his bond that he retained the rights for other cities. Poor Maywood! and shrewd Wallack!! No wonder Mrs. Duff and Roberts gladly left the Chatham!

THE CLOSING SEASON

Brian Boroihme doubtless made up to Wallack for disappointments in other directions; but his management of the Chatham was approaching its end. On March 5th he brought out the farce, My Uncle Commodore, with Herbert as the Commodore, Wallack as Florid, Stevenson as Subtle, Mrs. Wallack as Ellen, and Mrs. Jones as Flounce. Marmion, for Mrs. Wallack's benefit, on the 7th, enlisted Maywood as King James, Scott as Marmion, Stevenson as De Wilton, F. Durang as Douglas, Mrs. Wallack as Constance, &c. Mrs. Wallack also played Letitia, in Old Bachelors.

A very great success was that of Paul Jones, or, a Storm at Sea, "by W. H. Wallack" (as Henry Wallack often called himself), played on March 21st. This, of course, was a version of Cooper's The Pilot; another version had been performed at the Park in October, 1824. The cast at the Chatham:

Paul Jones	Mr. Maywood	Borroughcliffe	Mr. Collingbourne
Sergeant Drill	Mr. A. Simpson	Kate Plowden	Mrs. Wallack
Long Tom Coffin	Mr. Scott	Cecilia	Mrs. La Combe
Barnstable	Mr. Stevenson	Irish Woman	Mrs. Petrie
Colonel Howard	Mr. Herbert		

Paul Jones, like Brian Boroihme, was a lucky strike. Scott's Long Tom Coffin became a stage tradition; the name clung to him as the name of Rip

Van Winkle clung to the younger Jefferson. The seventeenth Paul Jones came on the 10th of April.

Another novelty — The Battle of Bothwell Bridge — extended Wallack's efforts to please with new plays. Its performance, also on April 7th, enlisted a cast including Maywood (as Cuddie Headrig), Scott (as John Balfour), Stevenson, Herbert, and Mesdames Jones, Wallack, La Combe, and Stevenson. Mr. and Mrs. Blake, on April 9th, were Don Felix and Violante. Mrs. Blake now went through a round of comedy characters — all tried and tested by time. Once more the indefatigable Wallack attempted to draw the public; this time (April 23rd) with a melodrama, The North Pole, or, the Discovery Ship. The cast shows the depletion of his forces: W. Isherwood, Miss Turnbull, Mr. and Mrs. Stevenson, and Collingbourne. Yet Maywood, for his benefit on April 26th, was able to muster something like the old strength, for The Bride of Lammermoor. He played Caleb, Blake was Edgar, Mrs. Blake Lucy, and Mrs. Entwistle (who recently had appeared but seldom) was Alice. Blake, for his benefit (May 3rd) oddly enough went to the Park, playing Richmond, to Wilson's Richard III. Another change, this time of cast, is noted in Brian Boroihme (May 4th), when Thomas Placide played Stevenson's part of McCarthy More, Stevenson transferring to Wallack's rôle of O'Donohue. And still once again (May 7th) the management offered a new play — Valdemar, or, the German Exiles, with Scott in the title-rôle, Herbert as Captain Cortland, Mrs. Wallack as Adelaide, and with Mr. and Mrs. Stevenson and Mrs. Petrie in other parts. A melodrama, Feudal Times, also palely illuminates the last stages of this chapter of the Chatham history.

WALLACK FAILS

From May 4th, daily, the papers bore this surprising advertisement:

> CHATHAM THEATRE.
>
> THE undersigned offers for sale, all his right, title, and interest in the lease of this establishment.
>
> The conditions of the lease and the terms upon which it may be obtained, will be made known upon application to
>
> W. H. Wallack,
> at the Theatre.
>
> New York, May 4th, 1827

Wallack, then, had failed. He could not hold his best actors, and his company, in the later days, was feeble in the extreme. He closed with a few performances by Mr. and Mrs. Hamblin. Hamblin played The Stranger on May 14th; he and Mrs. Hamblin appeared in The Wonder, on the 16th, Mrs. Hamblin also offering The Maid and the Magpie. On the 18th they were Wallace and Lady Helen, in Wallace. Mrs. Hamblin's benefit was announced for May 21st, when she played Juliet, with her husband as Romeo and George Barrett, from the Bowery, as Mercutio. The Hamblins appeared also in Is He Jealous? and Barrett ended the evening as Walter, in the perennial The Children in the Wood. I find no more advertisements of the Chatham. Wallack was almost ruined by this plunge into management; we found him soon after as an actor at the Bowery, whither, indeed, most of his best actors had preceded him. The Chatham never again raised its head very proudly above the waters; it passed from one manager to another, and sank lower and lower in the estimation of the fashionable and the fastidious.

The Distressed Chatham Actors at the Circus

The players thus left without employment, and perhaps without salaries for the last weeks at the Chatham, now started a co-operative scheme at the Broadway Circus. Under the "superintendence" of Herbert and Phillips, and with the goodwill of Simpson, who still controlled the Circus buildings, they began on May 31st, with a threadbare repertoire and a feeble force of performers. The casts of their opening pieces — The Stranger and The Wedding Day — included T. Placide, Stevenson, Scott, Phillips, A. Simpson, Turnbull, Isherwood, W. Isherwood, the Misses Turnbull, Mrs. Entwistle, Mrs. Petrie, Mrs. Stevenson, Mrs. Jones, and Mrs. Green.

Another flag of distress was raised on June 2nd, by Wallack himself — now bankrupt:

> NOTICE.—The creditors of the Chatham Theatre are particularly requested to attend, punctually, to-morrow evening, June 2, 1827, at six o'clock, at Stoneall's Porter House, corner of Nassau and Fulton Street.
>
> W. H. Wallack

The actors at the "Theatre, Broadway," as the Circus was now called, could not pull a success from the ashes of their hopes. The Soldier's Daughter, The Foundling of the Forest, The Castle Spectre, and The Poor Soldier (the last with Williamson from Boston) could not be expected to draw; they were simply worn out, except when great actors appeared in them. And Scott and Mrs. Entwistle were hardly great. Besides, on June 6th, the Chatham started again, under new management; the Broadway Theatre was thus but another theatre in a theatre-ridden town. It simply could not succeed. It tried (June 14th) the melodrama, Manfredi; but it was doomed. The Mirror of June 23rd ends the sad report:

> *Broadway Theatre.*—This establishment is *dished,* and the actors (many of them possessing fine talents) are again in a quondary [*sic*].

> Mr. Simpson, finding his *tenants* in rather a *sad condition*, and being told that they were unable to settle the *rent*, with a liberality which is recorded to his honour, generously forgave them the *debt!* We have no room for particulars, but we cannot close this paragraph without wishing all poor undone beings upon the *world's wide stage*, such *landlords* as Mr. Simpson.

The Chatham Re-Opens

Wallack, then, had deplorably failed; his distressed actors likewise. Just before these latter, however, succumbed to the inevitable at the Broadway Circus, their old home in Chatham Garden was again thrown open by another of the hopeful race of theatrical adventurers. This time it was Megary, who bravely started on June 6, 1827, with a bill that in greater part ominously suggested the ill-advised opening of the Bowery on October 23rd preceding. The Road to Ruin enlisted, according to the American advertisement, Dwyer as Goldfinch, Moses S. Phillips as Silky, Blake as Harry, Stone as Old Dornton, Mrs. Turner as the Widow, Mrs. Dinneford as Jenny, and Mrs. Bernard (late Miss Tilden) as Sophia. The valuable Blake and Mrs. Bernard followed in Catharine and Petruchio. The plays, with such leaders, were probably well given. The second night showed more of Megary's "strength." Charles Webb made his first appearance in New York, playing Rolla to the Pizarro of Thompson, who passed from Circus to stage with astonishing ease, the Cora of Mrs. Blake, and the Alonzo of Blake. Moses Phillips sang comic ditties between play and farce.

Megary tried novel actors, if not novel plays. On June 8th, W. Conway — not to be confused with the tall W. A. Conway — made his début as Lord Duberly. Dwyer must have been, on this occasion, an elderly Dick Dowlas. Mrs. Bernard played Cicely. I shall not dwell long on the qualifications of this rather negligible Conway; he will be found later at the Park. Another first appearance, on June 11th, was that of Mrs. Mary Hill, a sister of James and Henry Wallack, who came out as Euphrasia, in The Grecian Daughter, with Thompson as Evander, Webb as Dionysius, Blake as Phocion. In Lovers' Quarrels, the afterpiece, Thompson and Mrs. Durang had the lead.

The reader now sees what Megary could offer against the starry forces of the Park and of the Bowery; I confess to feeling rather cold toward the combination, though, like the reader, I am fond of Mr. and Mrs. Blake, and am mildly curious as to Mrs. Hill. J. J. Adams made his first appearance on June 12th, playing Hamlet to the Laertes of Essender (whoever he may have been), and the Ophelia of the fondly-remembered Miss Riddle. Miss Riddle also played Little Pickle, the other Pickles being

Law and Mrs. Turner. Webb and Mrs. Hill followed on the 13th in the inevitable The Stranger.

But Megary restlessly sought variety. On June 14th the still popular Keene sang in Love in a Village, and, as Rosetta, first appeared Signora Papanti, far more English than her name would lead us to suspect, though an Italian husband justified that fluttering name. Denman, who had failed out of the Park company, appeared here as Hawthorn. Lovers of spectacle probably flocked to The Forty Thieves, on June 16th, with Keene as Ganem, Thompson as Hassarac, M. S. Phillips as Mustapha, Blake as Ali Baba, and Signora Papanti as Morgiana. I fear they had seen the thing better done at the Park and elsewhere.

I will hurry the reader along familiar paths, not to say down a familiar declivity. Mrs. Hill essayed Meg Merrilies on June 18th, her fellows including Signora Papanti as Julia and Keene as Henry; on the same evening Dwyer appeared as Young Wilding. One Scott play bred another; Rob Roy on the 19th exhibited the interesting Papanti as Blanch of Devon. Signora Papanti, of course, was best in singing parts; hence, on the 20th, she naturally was the Jessica, when Frederick Brown played Shylock to the Portia of Mrs. Hill, and the Lorenzo of Keene.

The Chatham now had an interesting tragic quartette, and proceeded to exhibit its strength to the full. The Merry Wives of Windsor, however, came on June 21st, and matched Dwyer's Falstaff with Brown's Ford, and Webb's Page. Then, on the 22nd, Adams as Jaffier was schooled and disciplined by Brown as Pierre; the sorrowful Belvidera, of course, was Mrs. Hill. These performances were probably very good for the money — half the former prices at the Park. The acting of Brown, Adams, and Webb was far below that of Kean, Cooper, Conway, Macready and other big men seen at the old theatre, and to that of Forrest and Hamblin at the Bowery. A better actor, I conjecture, came on the 25th, when Henry Wallack played for his sister's benefit both Rob Roy and Long Tom Coffin, F. Brown appearing in the second piece as Paul Jones and Mrs. Wallack as Kate Plowden. Mrs. Hill was Helen MacGregor, Signora Papanti Diana Vernon, and Keene Francis.

On June 26th, F. Brown and Mrs. Bernard acted The Honeymoon, with Blake as Rinaldo; The Wandering Boys presented Miss Riddle as Paul, Mrs. Bernard as Justin, and F. Brown as Count de Croissy. Brown played Richard III on June 28th, and Adams Reuben Glenroy on the 29th; on the 29th, also, the Papanti sang Vespina, to the Clari of Miss Riddle, and the Jocoso of Keene. Brown must have been a heavy Harry Dornton, on July 2nd. Scott came back on July 6th to his famous part of Long Tom Coffin, F. Brown again essaying Paul Jones. I fear that Brown was falling from the tragic heights; but actors must live, especially if they are not first-rate.

A product of early July was Alonzo the Brave, and The Fair Imogene.

Blake must have laughed to be cast as Alonzo; Mrs. Bernard was Imogene, and Stone was Abdallah. M. S. Phillips had a benefit on July 9th, when Barry, of the Park, played Matthew Sharpset, in The Slave. Brown was Gambia. For the benefit of J. D. Stevenson on July 10th, Mrs. Jefferson re-appeared as Julia Mannering, Mrs. Hill still acting Meg Merrilies. Mrs. Jefferson also revived The Romp. On the 16th, Brown played Rover, in Wild Oats; he had been Vapid, on the 13th.

A new melodrama, The Snow Storm, was advertised on the 16th and 17th. It was played by M. S. Phillips as Peterhoff, Collingbourne as Ostroff, Stone as Brandt, Blake as Romanoff, and Mrs. Bernard as Lowina. This I take to be Lowina of Tobolskoi. Thus ends the present, brief, chapter of the hazardous venture in Chatham Garden. Megary must have been sufficiently encouraged to go on; he had the building very materially altered, and opened it again on the 3rd of December, 1827. The later history I shall give in its proper place. The Lafayette was also now closed for very extensive changes, and was to re-open in September. The shutting of the Chatham and the Lafayette left the Bowery in sole possession of the field of English dramatics; the Park, as we saw, was given over to French players from New Orleans.

Mount Pitt Circus, 1826-1827

Gadflies everywhere stung the body theatrical, as represented by the famous old Park Theatre. Sandford had closed the Lafayette, but Sandford was not a man of single enterprise. He had built a circus far to the east on Grand Street, opposite Harman, now East Broadway, along the line of least theatrical resistance, Chatham Street. His Mount Pitt Circus opened on November 8, 1826, and continued for some weeks as a reminder to Simpson of those precious days, now no more, when monopoly ruled exactly as it would. According to Isaac J. Greenwood (The Circus) the Mount Pitt Circus was "a spacious and commodious building, quite out of the city"; it opened "with the same company that had first exhibited" at the Lafayette. It "boasted of the finest stud of horses in the United States." In the entrée on the 8th, according to the American, were 24 horses; there were also feats of horsemanship by Stickney, and Masters Whitaker and La Forest, and Madden, the clown, gave imitations of the celebrated Greek, Rhigas. Somerville and Burton rendered comic songs, and Richards danced a hornpipe. Tatnall appeared as Billy Button, in The Hunted Tailor. Eberle and Tatnall were down for the 9th, as well as the Arabian mare, Blanch, dancing to the tune of Paddy Carey. Our old equine friends, Romeo and Napoleon, were still stars of the stud. Pullis ran the dangers of the slack-wire, on November 16th, and on the 17th Master Coulon, from London, danced a medley hornpipe. The only concessions to the dramatic, in those earlier evenings, were antiquities like The

Haunted Tailor, Don Quixote, etc. Possibly The Miller and Coalman may have had elements of novelty. Mr. and Mrs. Herbert crept into the bills of late November, as did "the undaunted horse La Fayette, surrounded by fireworks, and perfectly composed." On November 23rd, Turner, "from Canada," made his début "on two horses," and Asten performed the wonders of the Trampoline. Doyne, in Irish songs, made November 27th somewhat different, as did the farce of The Two Gregories. On the 30th, Tatnall and Miss Eberle gave The Spoiled Child.

Herbert and Mrs. Herbert were "on," November 25th. On December 1st, The Poor Soldier was presented with Richards as Patrick and Miss Eberle as Norah; Mrs. Godey appeared as Jacintha, in Lovers' Quarrels, on the 2nd. On December 5th, even the "great" Burroughs played Caleb Quotem and Crack. In reading these items one realises how easy was the descent to Avernus; one month at a reputable theatre — the next, in or near the arena! Miss Blanchard and Master Blanchard were giving exhibitions of horsemanship, on and after December 11th. And Mrs. Roper was soon "featured" in the farces; also Laidley.

When Villalave left the Lafayette in January, the circus people transferred from Mount Pitt to Laurens Street; perhaps the East River sent in breezes too chill for seekers of the spangles and the motley. At all events, the Lafayette housed the Circus until Easter (April 16th), when it was apparently deemed prudent once more to open the Mount Pitt establishment. The performance at that time began with Parker, Mrs. Godey and Mrs. Coulon, in Flora's Birthday. Richer, Tatnall, Whitaker, and others did the daring in the ring. Valentine and Orson ended the bill. Burroughs, who once was deemed worthy of the exclusive Park, was advertised for the 17th, with Mrs. Godey, in his favourite thriller, The Dumb Girl of Genoa. El Hyder was staged on the 19th.

Must our conscience lead us on? Timour the Tartar was played on April 26th by Laidley, Agib by Whitaker, Abdelac by Richards, and Bermeddin by Ray, with Mrs. Robertson as Zorilda, and Mrs. Godey as Liska. This cast seriously poses the question: is a man an actor because he is a horseman or a comic singer or a clown in a circus? The question worries me, because the public of 1826–27 seemed to answer it in the affirmative. Tekeli followed Timour on May 2nd. The Old Oak Chest, or, the Smuggler's Sons, was acted on May 11th by Burroughs, Tatnall, Richards, and H. Eberle. The Floating Beacon, on May 21st, enlisted Dinneford as Frederick, and Mrs. Fisher as Mariette. The most ambitious offering was Morris's popular Brier Cliff, acted on June 4th, with Scott as Onalaska (had Scott deserted his derelict friends from the Chatham, then trying to earn a living wage at the Circus Broadway?), with Dinneford as Alfred Leslie (Dinneford, above all, seemed to stand with one foot on the legitimate stage and one in the tanbark), and with Mrs. Fisher as Crazy Bet.

My question as to Scott is answered by the fact that on the 6th of June, he is back in the losing venture at the Broadway Circus. Besides, it may have been another Scott, though I doubt it.

One Circus melodramatises like another. The reader would know that Mount Pitt had ultimately to put on El Hyder; it did so on June 7th. June 11th found H. and D. Eberle doing The Rival Beauties, the bill ending with Dinneford and Mrs. Fisher, in The Miller and his Men. More interesting are the dancers; on June 19th, the ballet of The Brave Hussar enlisted the services of Parker, Mrs. Moreland (late Miss Aspinall), and the little Misses Sarah and Jane Parker, who will dance for us again. Thomas Placide acted John Lump here, and also Gregory (in Turn Out), on June 25th.

I found no more details of the spring and summer of 1827 at Mount Pitt Circus. The next regular season began on September 24th.

Concerts, 1826–1827.

The first concert I find for 1826–27 reverts to an earlier formula — an evening of sacred music at the Universalist Church, Prince and Orange Streets, advertised in the Post of October 16th for the 19th, with Peter Erben as director. For the benefit of the Orphan Asylum, on November 20th, Louisa and Emma Gillingham and the orchestra of the Philharmonic Society appeared; there was English and Italian music, as performed by the Miss Gillinghams at Philadelphia and Boston. This item, also, I gather from the Post. Louisa Gillingham, on the 20th, rendered the all-powerful *Di tanti palpiti,* her sister generally adhering to simpler music. These young ladies were among the finer of our earlier concert-singers; a fact which pleases me, both for their sake, and for their father's.

The Post of November 14th also promises for November 18th, at the City Hotel, a concert by Mr. T. Coninck, " Pianiste du Conservatoire Royal de Musique de Paris." According to the advertisement (all in a kind of French), " L'Orchestra que exécutra les plus belles Ouvertures de Rossini, a ete organise avec tout le soin possible, les premiers professeurs et amateurs ont bien voulu rennir [*sic*] leur talens, pour embellir et rendre cette soiree agreable au public." The reader, I hope, will not hold me responsible for the " French " of this plea; I copy as the Post records. Besides, what is an accent or two among friends? Since I found announcement of this Gallic joy but in that solitary Post of the 14th, I remain in doubt as to whether or not the felicity was consummated.

The next in this kind enlisted singers the best the theatres could provide. The Signorina sang, among other things, Angels Ever Bright and Fair, and Mrs. Knight, just then a reigning favourite at the Park, rendered Comfort Ye, My People. Other soloists were P. K. Moran, Mr.

Knight, A. Taylor, Jones, Gear, J. Weight, Mrs. Singleton, and Miss Coates. The seat of this rich blessing was Grace Church; object, charity for the Orphan Asylum, for which something tantamount to a "drive" was then in progress. The concert was scheduled in the American for December 22nd. C. Herz, "first violin of the French Theatre," displayed his art, after a usual postponement, on January 5th; more important still, he introduced (see the American) the admirable contralto, Mme. Brichta, who thereafter for a few years was prominent here in concert and in opera. On this night she sang with Angrisani a duet from Tancredi. Others in Herz's programme were A. Taylor, Maurer, P. Gilles, and Etienne. E. Knight, husband of the singing actress of the Park. announced a concert for January 17th, at the City Hotel, at which both he and she were to appear; but I cannot be sure it came to pass. The first monthly concert of the Philharmonic was promised for January 13th, at the National Hotel. At the City Hotel, on February 8th, the Society performed, with Mme. Brichta (in *Una voce poco fa,* etc.), Boyle (popular in concerts) and Keene, as soloists. The American is my authority for all these statements.

One sees how far New York had progressed from the dead seasons of two or three years earlier. A superb constellation of theatric-operatic stars, if we may credit the American, shone on February 28th, at St. Paul's Church, for the benefit of the Greeks. The Signorina, Mrs. Hackett, Mrs. Blake, Mrs. Sharpe, Keene and Howard participated, with William Taylor leading the orchestra, Blondell as organist, and Thomas Birch and J. P. Cole as conductors. The Signorina again sang Angels Ever Bright and Fair. The last concert of the Philharmonic for this season fell on April 5th, at the City Hotel. Mme. Brichta sang *Di tanti palpiti,* that precious possession of the Signorina; others were Boyle, Howard, Constantini (vocalist), Mertens (clarionet), and Martinez (*sic* — guitar). Gear gave at the City Hotel, May 3rd, a much-postponed concert, aided by Signorina Garcia, Etienne, Boyle, Gilles ('cello), W. Taylor and C. Herz. Gear played a concerto on the double bass. Again I refer to advertisements in the invaluable American.

Signorina Garcia — the family had long since departed, leaving her to Malibran, and a position in Grace Church choir — announced a concert on April 25th, at the City Hotel; she sang an English song, a Spanish song, accompanied on the guitar, *Di tanti palpiti,* and a coloratura piece with variations; she appeared as well in La Lezione, with Rosich. Boyle, Etienne and Gilles assisted. According to the American, next day, the concert was "most numerously and fashionably attended," as indeed it might have been, to hear one of the greatest singers of all time. B. Martinez (*sic*) and J. Comellas, guitarists both, twanged at the National Hotel, on May 7th, and on the 9th, at the same hotel, Mr. and Mrs. Nixon ("from Europe") introduced themselves as singers. Another Sacred Music

Concert at Grace Church, on May 11th, introduced in American advertisement, the Signorina, Boyle, Pearson, Miss Coates, Nolt and Nutz as vocalists, and P. K. Moran and Gear as organists. How the Signorina had dominated the concert field, during the year! Yet a concert advertised by her for May 30th, was according to the Post of the 25th, postponed; indeed I never found rede of its fulfilment. I may say here that Boyle, who had failed as a singing actor, was at this time receiving high praise from the Albion and the American as a finely accomplished concert-vocalist.

Keene gave a concert on June 5th, at the Chatham Theatre, with, as I learn from the American, Mrs. Blake, Mr. and Mrs. P. K. Moran, Howard, Richings and Denman as associates. Finally, Van der Vinck promised, in the American of the 16th, to play the violin, on June 19th, at the National Hotel, thus introducing himself to our musical audience. The Post lists a concert of sacred music for June 26th at St. Matthew's Church, Walker Street; "principal performers" of the New York Sacred Music Society were to participate. *Cetera desunt.*

ENTERTAINMENTS, 1826–1827

Let me begin the season's entertainments with readings (advertised in the American) by Mr. Hewlett, "Shakespeare's proud Representative," who, on September 28th, bade farewell, at the Grove Hotel, Spruce Street. This genius of colour, met previously in the African theatre and elsewhere, was purely imitative and gave out alleged copies of Philipps, Garcia, Hilson, Kean, Cooper, Conway and Mathews — assuredly a diversified group. He also "did" the last scene of Richard III in (I gather) his own style. Well, Hewlett was progressing, despite "race" prejudice.

The Museums are first to attract souls intent on winter delights. A curious advertisement for the American Museum, in the American of October 5th, apprises us that the valuable collection of coins stolen from the institution was again on exhibition, along with the handcuffs and fetters cut in two by the ruffian in his efforts to escape from prison; also the knife used in the cutting. A more hideous ruffian was a rhinoceros, the "only" one ever brought to this country, on view, saith the American, at Peale's from October 16th, though it had apparently been housed there before that date. The American Museum "countered," on November 8th, with an enormous anaconda, fifteen feet, seven inches in length, and eighteen inches around the body; but, alas! the Peale management almost immediately answered with a larger anaconda from the East Indies, and also several large rattlesnakes and an alligator from Georgia. It makes the reader squirm, as his wiggling eyes traverse the columns of the American. On November 15th, however, Peale urges all who wish to see his anaconda alive, to lose no time, " as he cannot live much longer in consequence of the injuries sustained by the repeated efforts to bite against the wires of the cage, when tormented."

The Chatham Museum, as the Spectaculum had been renamed, was closed in those days of serpentine twistings and turnings, to prepare for the setting up of a marvel. Some one had cut down the big black walnut tree from the junction of two creeks near Lake Erie, New York, and, into a part of the trunk, thirty-one feet in circumference, had made a room, which, standing nine feet high, became the rarest of curiosities in the collection. In it, twelve persons could comfortably sit, and twenty-four stand! The panorama of Athens — painted by Barker of London — persisted at the Rotunda, till it yielded place, in August, 1827, to a panorama of Paris. At Peale's, meantime, one could see in early May, 1827, a calf with two heads, six legs, two tails, two distinct hearts and backbones, but —" otherwise perfectly formed! " This was too much for the Chatham, apparently; it announced the last week of the black walnut tree. Peale's strikes one as energising beyond the capability of the other museums. On May 7th, it promised a few showings of speaking and laughing automata, and also the famous painting, The Court of Death, by Rembrandt Peale, previously exhibited elsewhere as art. Will the reader verify these items in a file of the American?

The American Automaton Chess Player was still (see the Post) at the Dancing Academy of M. Bossieux, opposite Washington Hall; and a Diorama began on May 26th, in the Arcade, Maiden Lane. At the American Museum, in June, a Greek dog (if dogs have nationality) by the name of Apollo, was exciting admiration by playing cards and by skill in arithmetic. But the nimble Peale jumped farther; on July 7th he had two dogs. Toby " will tell any card . . . answer questions in Astronomy, Geography, Arithmetick and Mensuration "; Minetto " will leap through hoops, balloons, walk on his front feet, climb a perpendicular ladder," etc. An advertisement in the American of July 7th states that an offer of $1500 has been made for these dogs. " If the offer should be made of $2000, these celebrated animals will be disposed of." No wonder Apollo at the American soon forgot his lyre. A cosmorama from Paris, showing views of Switzerland, Italy, and the Battle of New Orleans, exhibited on July 17th at 5 Warren Street. But Peale again out-distanced, in August, with a Swiss mechanical panorama, " in which all the figures moves [*sic*] as though they were living, such as Men, Women and numerous Animals, among which are horses, cows, sheep, camel, elephant, &c." The dwarf, Major Stevens, spent the last days of July and the first week of August at the American Museum. So I learn from the Post. For the rest of the valuable information in this veracious paragraph I thank the American newspaper.

Broadway Circus, Vauxhall, Castle Garden, Etc., 1827

The old Circus, that self-inflicted white elephant of Price and Simpson, was advertised to re-open, under Cowell's direction, on May 9, 1827. As a matter of fact, it had opened for three nights, December 6–8, 1826, with performances, prior to departure for Charleston. Master Spencer, Stoker, M. and Mme. Robert, Master Sweet, Blakeley, Master Collet, and Buckley were then among the entertainers. In May, a strong force included Blythe, Master Collet, Buckley (clown), Hunter (on the tight rope), Mrs. Williams, Stoker, Master Sweet, Blakeley, Mrs. Roper, Miss Hanna, and Mrs. Green. The very short season ended, on May 25th, with a benefit to Cowell, who appeared in Paul Pry, assisted by Barnes and Mrs. Wheatley — rare guests for a circus! The Chatham actors, derelict, began here, as we saw, in latest May.

It seems proper to raise here a question concerning beasts of the jungle. Tantalising hints of menageries have from time to time set our nerves a-tingle; unfortunately newspaper files echoed for me but few of the mighty voices involved. In sheer doubt as to the proportion of fiction in the story, I call attention to a rare print "entered according to act of congress," in 1835, in "the Eastern district of Pennsylvania." The picture shows the "Magnanimity of the Elephant . . . in the Bowery Menagerie in New York," in December, 1826. A male and a female tiger, breaking, on that thrilling occasion, the bars of their cage, seized a llama, and began to devour it. At that moment, J. Martin, the keeper, entered the room, to feed the animals, whereupon the tigress abandoned the llama and sprang on Martin. And then the elephant rescued him, by throwing his trunk around him and placing him securely on his (the beast's) own back! Meantime, a noble lion from his cage reached out a paw purposeful and deterrent, and held the tiger [*sic*] till help arrived for the keeper. Verily this is the most thrilling melodrama I know of; will the student observe the details — the dying llama, the blood of the lion-lacerated tiger, the frightened monkeys, etc.? Of course I am bringing up the question as to the existence in 1826 of a Bowery Menagerie; later, we shall frequently visit the Bowery Amphitheatre, scene of the exploits of the great Van Amburgh.

I enter my gardens for the summer of 1827, by any gate, and in any order the advertisements allow. The Union Garden, Staten Island, began to invite, by means of the American, in June. Paul Chase, on May 17th, announced, in the American, the opening of Castle Garden; it was lighted with gas, and Patrick's fireworks would function every fair evening. Cold Spring Garden, Greenwich and Le Roy Streets, was also "lighted every evening," from June 8th, and music, flights of rockets and refreshments gladdened various senses. So saith the American. The Post, on July

9th, advertised the National Garden, Bowery, a few doors above Spring Street.

Vauxhall, I fear, was in eclipse. Madden, the well-known proprietor, had passed to another paradise, and on July 9th his widow solicited patronage for relief, in view of the fact that the fireworks prepared for July 4th had been injured, and, now repaired, were to be shot off in glory. On August 6th, she put up her five orphan children for a benefit. The New York Military Garden (Prince Street and Broadway) justified its name, on July 26th, by exhibiting the great line-of-battle ship, Independence, all illuminated as befitted her 120 guns. Mrs. Singleton, Morris and Thomas sang.

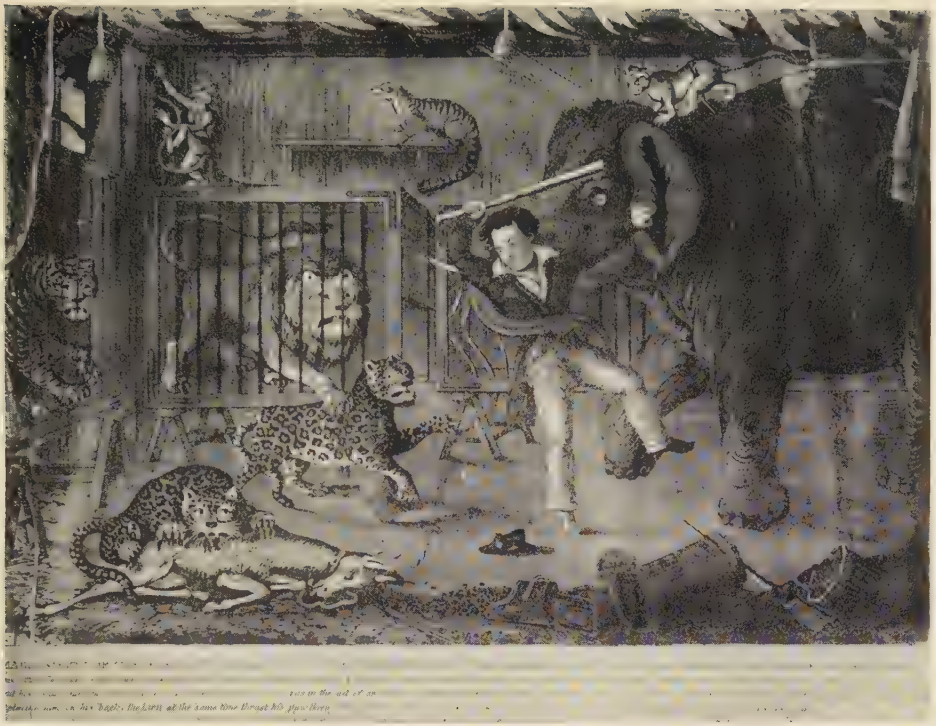
Castle Garden flashed up in occasional magnificence of Patrickian fireworks, in August and September; on rare evenings grand set pieces of The Falls of Niagara or the Attack of the Turkish Fleet on a Greek Fortress drew, doubtless, deep oh's! and ah's! from moronic beholders. On other evenings mere balloons or simpler rockets made glad the night. But always there was the air from the sea. With a whiff of this salty tonic I close all New York gardens of 1827.

Perhaps I should include in this airy space a cotillion party, to start on Captain Vanderbilt's steamboat, Bolivar, leaving Whitehall at half past seven, and proceeding to Union Garden, Staten Island, returning thence at eleven. A good band of music was promised for the boat, all on an evening fair (I hope) of July 10th.

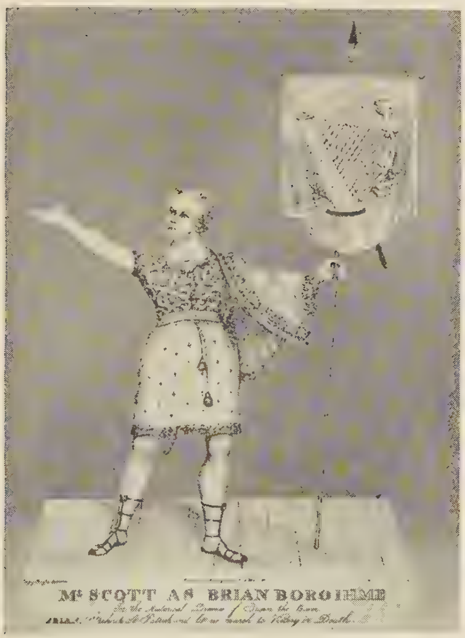
BROOKLYN, 1826–1827

The contribution of Brooklyn cannot but interest us, though we suspect that the weekly Long Island Star fails to reveal all the delights of the village. The Washington Museum set up for a few months, saith the Star of September 14, 1826, "in a large and commodious room" at Blooming Grove Garden, 216 Fulton Street. The proprietor's Cosmoramic and paintings were "much admired by men of taste"; a "celebrated singer" appeared for a few evenings in concert. All this sounds familiar to frequenters of museums in New York.

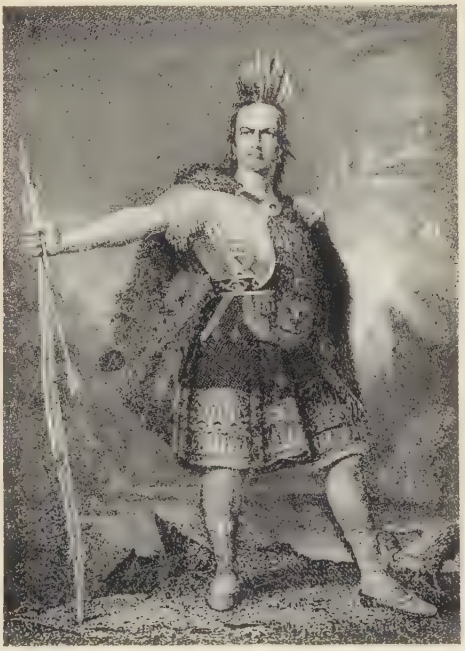
And here is the intriguing "Handel," announcing for the evening of September 22nd a "Grand Exhibition" and Concert at James D. Denyse's Hotel, New Utrecht. He engaged Le Fevre and a "profile cutter," and himself sang Hunters of Kentucky and Barney, Leave the Girls Alone. Handel will soon again ornament our story; meantime, I call attention to Bristow's concerts — both postponed from earlier dates — on October 27th and December 21st — at the Court Room of the Apprentices' Library. I confess I am far more interested in Handel's entertainment and ball, at Denyse's Hotel, New Utrecht, on December 21st, at which appeared C.


back, the Lion at the same time thrust his paw thro

SCENE IN THE BOWERY MENAGERIE, 1826
Courtesy of the Fridenberg Galleries


Mr SCOTT AS BRIAN BOROIHME

J. M. SCOTT AS BRIAN BOROIHME
From a Lithograph by Williams



EDWIN FORREST AS METAMORA
From a Picture by F. S. Agate

King and Mrs. Rabbeson, and at his similar performance on December 27th at P. and S. Way's Hotel, Newtown. And on January 1, 1827, Handel re-invested Mrs. Chester's Exchange Coffee-House, Front Street, Brooklyn, with a "variety of songs and Theatrical Performances," assisted by Mr. French, of the Southern theatres, and by "a number of other performers." The evening glided gracefully into a concluding ball. And still more of the all-conquering Handel! January 8th brought him again to Mrs. Chester's, and then Mr. and Mrs. Russell, "of the Albany and New York Theatres" shared his triumph. He was at Denyse's, New Utrecht, on the following evening. If this was "Yankee" Hill, he should have been grateful to Brooklyn and its neighbours.

By this time the village must have desired a regular playhouse. The Star of December 28, 1826, summons such inhabitants as are "disposed to patronise the erection of a building for Theatrical representations in the village" to a meeting on the following evening at the Apprentices' Library, "when and where a plan will be submitted." We shall see what came of this plan. The Grecian Garden (Lucius Field, manager) was hospitably opened on May 18th. I must close the season by opening the Military Garden. On July 4th, Jasper Duflon scintillated in the usual fireworks, and here on the 20th of July was delivered an oration "by one who has been for many years upon the 'Stormy Billow' and the 'Mountain Wave' . . . in commemoration of that glorious Era . . . which . . . rescued us from the ignominious thraldom and haughty power of the myrmidons of the British Government." I can hear that speech and the roar of the tail-twisted lion.

CHAPTER X

THE PARK AND THE BOWERY, 1827-1828

THE hard-pressed Old Drury threw wide its welcoming doors on September 3, 1827, with Paul Pry, cast as before, except that Placide was Colonel Hardy, and H. A. Williams Frank. The ballet of The Highland Wedding followed, with Parker and Mrs. Godey. The popular melodrama of The Burning of the Kent ended the bill. Pressure of the hard times is indicated in the exceedingly scant advertising. The company this season had lost the valuable services of Clarke and Eliza Placide (who retired on her marriage to Mr. Asbury). Minor losses were those of Bancker, Mrs. De Luce and Mrs. Smith. Richings went with the new forces at the renovated Lafayette; he was sincerely regretted at his old home. I cannot say that the few additions to the corps compensated for the departure of Clarke and Richings. The first advertisements warned, " In future, no half price."

The Albion of September 1st, after praising Mr. and Mrs. Hilson, Mrs. Hackett, Mrs. Sharpe, Mrs. Wheatley and Placide as " performers of great merit," and " a *nucleus* about which it will not be difficult to create an excellent and complete company," proceeds to the difficulty of getting rid of " the miserable retainers . . . who are hired for third and fourth rate parts." Simpson's kindness of heart is known, but he " should remember that . . . he is less at liberty to follow the promptings of his generous feelings. He must provide for the public likings, and the public is, as everyone knows, a very stern and stony-hearted personage." Poor, outworn actors, and hard judge of the press!

The exit of Bancker, Mrs. De Luce and others may have gratified this stern critic; but he found ample room for discontent, I dare say, in the retention of Gilbert Nexsen, John Povey, Wray, Wheatley (whose accomplished wife could not raise him out of a wretched mediocrity), Durie, Miss Brundage, Miss Bland, and Mrs. Godey. Of course the Albion ignored the fact that every stock establishment must employ many such nonentities, who usually play the tiniest parts, but whose long experience enables them to substitute, at a moment's notice, in far more important rôles, when intended impersonators are temporarily incapacitated.

THE FRENCH COMPANY; HACKETT

Following the plan of the preceding season with the Italians, the management allowed the unexpectedly successful French actors to occupy the theatre for two nights a week; the complaisant performers of the regular company meekly went off on those evenings to that haven of last resort, the Broadway Circus, where, as in the former year, they gave old plays. The French company began or (shall I not say?) continued, on September 4th, with the popular Boieldieu opera, La Dame Blanche. On the 8th (in the Post), " the Manager of the French Company . . . has the honor to announce . . . that his departure is fixed for the 23d of Sept. and that he has but seven nights to play." The offering on the evening of this threat was Cammile [Camille?], ou, le Souterrain, with a vaudeville, Je Fais mes Farces. La Dame Blanche pursued her conquering way on the 10th and the 14th; on the latter evening, also, the opera of L'Épreuve Villageoise was sung. The most interesting event of the season, ranking indeed with the earlier performance of Tartuffe, was the première in New York of Racine's Andromaque. This was for the benefit of Mme. Clozel on September 18th. The imagination halts before that historic occurrence. Notaire's benefit, on September 20th, brought the opera of Azemia, or, the Savages of the South Seas; also the vaudevilles of M. Voutour and Manon. The last night of the company was advertised for September 22nd, with La Dame Blanche and the farce, Cadet Roussel. Again I express my surprise at the long-continued visit of these Frenchmen; I fear a similar enterprise would fail today in a city — how many times the size of that of nearly a century ago? The company returned for two or three nights in late October.

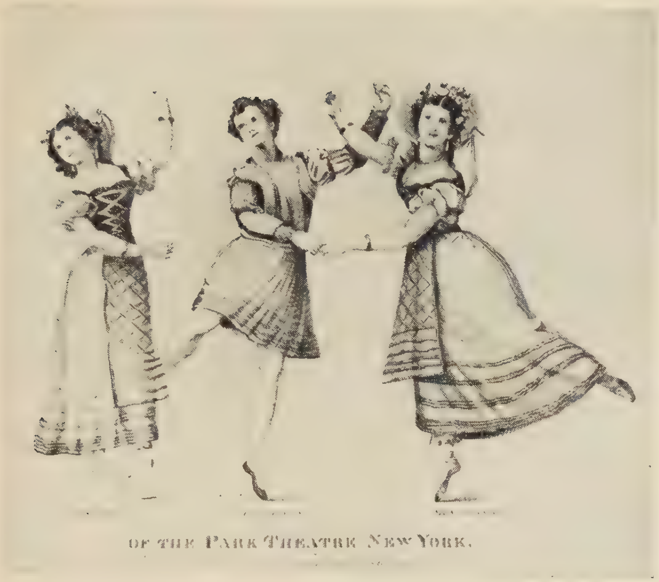
But on the other four nights of these early weeks, Simpson was forced to seek counter attraction to Forrest and Mrs. Gilfert at the Bowery. The strangely popular Hackett, fresh from English success, was the first challenge to the enemy. Hackett, on the night of his début (September 5th) did that — to us — incredibly absurd thing — he played Richard III in imitation of Kean; " after which," said the bill, apparently with no ironic intent, " Mrs. Moreland will dance." The audience must have needed to return to reality, if only through the instrumentality of Pettitoes. I hate to say it, but the mere records of Hackett's early years make me wonder as to the proportion of mimicry and genuine acting in his histrionic make-up. On his second night (September 7th) he was again the mimic. In addition to Sylvester Daggerwood, he disported in The Comedy of Errors with the immensely funny Barnes. We know that Hackett's Dromio of Ephesus got its chief effect by absolute copying of the mannerisms of Barnes's brother Dromio. Once more, on September 19th, Hackett gave the interlude from The Roman Actor of Massinger, " with an imitation of Macready as Virginius." Part of our enjoyment in following the career of this famous entertainer will consist in seeing when and how far he dropped his imitations, and allowed original impersonation to take their place. Something of what I feel of his present status (1827–1828) under-lies the account of the two Dromios, in the Albion of September 15th: "The resemblance (an artificial and not a natural resemblance) is indeed wonderful, and exceeds anything we remember. . . . In *Sylvester Daggerwood* . . . His voice, tone and emphasis are unexceptionable, but we should like to see an attempt at catching the deportment and manner of the originals."

Clara Fisher

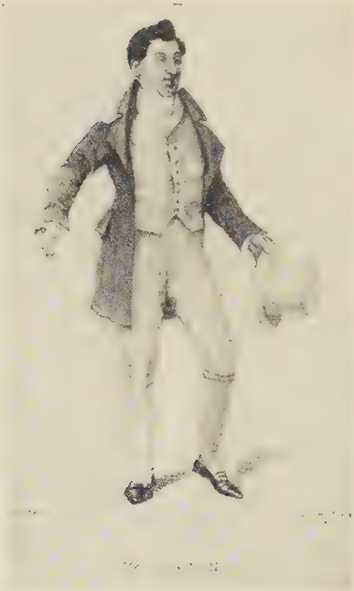
The Park seasons had recently each been dominated by a great personality. We remember the Lydia Kelly season, the Kean and Malibran season, the Macready season, etc. And here is the Clara Fisher season of 1827–28. No personality before or for several years after ever seemed so fresh, so charming, so captivating, to the enslaved hearts of willing subjects. Clara Fisher was sixteen years of age when first she leaped into that extraordinary popularity in New York; but she had been at six a youthful prodigy at Drury Lane, and from that day till she came to America, had been constantly before the British public. She had been the pet of Drury Lane and of Covent Garden, playing everything a prodigy could play, from Little Pickle to Richard III (at least in part). This kind of thing, so much more desirable in 1820 than now, would seem more fitted to lyceum platforms than to the stage of a theatre; but from the days of Master Betty until those of Master Burke and later, the public eagerly ate from the hand of infant phenomena.

Clara Fisher, when she came here, was of course no infant, as was Louisa Lane, "aged eight," during the same season (1827–28) at the Bowery; but her youth, her vivacity, and her genuine talent placed her very, very high in public estimation. Lydia Kelly, in truth, was eclipsed. Miss Fisher, in old age, attributed her earliest success to her youth rather than to her playing. She says (Autobiography) of her début on September 11th: "The first piece, 'The Will,' in which I performed *Albina Mandeville*, was rather slow and stupid. But I introduced into my part a song which had been a great success in England and Scotland, 'Hurrah for the Bonnets of Blue,' and the people went wild over it. This very taking song was sung by Madame Vestris, in a farce called 'A Hundred Pound Note.' It suited me exactly. That, and the afterpiece, in which I played the *Four Mowbrays*, were both successful, and caused the public and the press to look at my efforts very kindly."

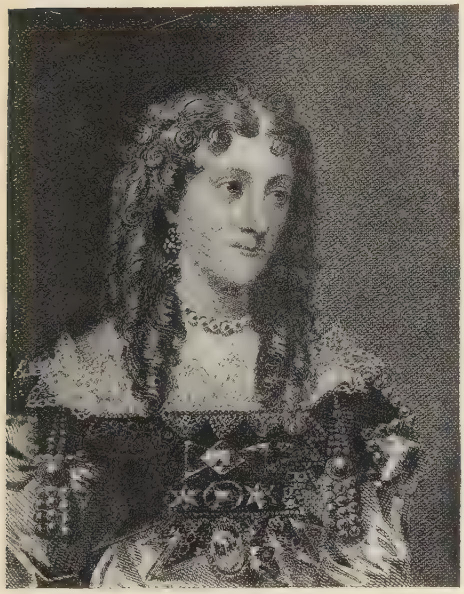
It would certainly be difficult, from a glance at her first parts in New York, to find the "line" of the brilliant new arrival. On September 13th she played Goldfinch (!) and exhibited versatility in the six parts of The Actress of All Work. Could one assume, from this exhibition, and Hackett's, that mere cleverness ranked high in the theatres of 1827–28? I fear so. The third important rôle of the star (September 17th) was Helen


OF THE PARK THEATRE NEW YORK.

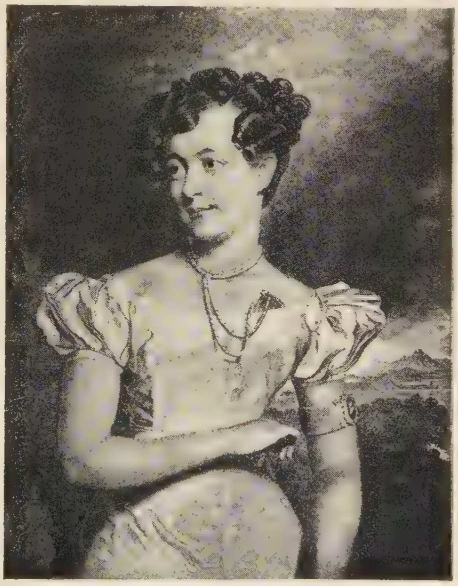
MISS DEBLIN, MR. AND MRS. E. H. CONWAY
From a Drawing by H. Reinagle. Courtesy of the Harvard Theatre Collection



JOHN SLOMAN
From a Lithograph by Pendleton, after D. C. Johnston



MRS. HILSON AS
MARGARET OVERREACH
From an Engraving by A. B. Durand, after a Painting by J. Neagle



CLARA FISHER
From a Mezzotint by S. H. Gimber and W. H. Bennett, after a Painting by H. Inman

Worrett; in Man and Wife she was supported by the Sir Willoughby of Rees, "of the Haymarket, London," who had, indeed, made his first appearance, two nights earlier, as Justice Woodcock, to the Rosetta of Mrs. Hackett. Miss Fisher in the play repeated Hurrah, for the Bonnets of Blue. Likewise, she rendered her famous Buy a Broom, after acting the part of Letitia Hardy on September 19th; my pen must record that on this evening the new Rees was Old Hardy. But — Clara Fisher also played Crack, in The Turnpike Gate!

Let us stop to gather a garland of praise from the Albion of September 15th:

> . . . In *Albina Mandeville* . . . Miss Fisher succeeded most admirably. . . . In her hoydenish airs, there was nothing vulgar; in her passion, nothing indelicate; in her gentility, nothing affected. . . . Her part, or rather her series of parts, in the after-piece of *Old and Young* furnished an evidence of great versatility. . . . There was an easy quickness in gliding from an amiable and gentle girl into a noisy and mischievous urchin, then into a staid philosophic little glutton whose world of existence seemed comprised in the dish before him, and from this into a finished specimen of beardless coxcombry, which surprised and delighted us. . . . Many a year has past away without our witnessing a success so merited and so complete. . . .
>
> On Thursday Miss Fisher appeared as *Goldfinch*. . . . It is to be regretted that this gifted girl should be put into such parts. They are not fitted to her age, nor to her sex. . . . We are therefore sorry to say, that Miss Fisher evinced a great deal of talent in her performance of Goldfinch. . . . In short, we regard Miss Clara Fisher as a very accomplished actress, and a popular acquisition to the company at the Park.

On September 22nd, the Albion continues: "Her *Letitia* convinced us that she ought never to quit sprightly comedy. . . . It is there she is all conquering. Her features, voice, manners are perfectly suited to whatever is youthful, delicate, spirited and lady-like, and most unsuited to any thing gross, vulgar, and masculine. . . . Crack is an impudent drunken cobbler.— How then could he be faithfully represented by Miss Clara Fisher?"

The "gifted girl" continued. On the 21st, a repetition of Albina Mandeville was followed by the expected Little Pickle. On the 25th, came renditions of Young Norval, Harriet (Is He Jealous?) and Priscilla Tomboy, assuredly a diversified list. On the 26th, Cherubino in The Marriage of Figaro was united with the Four Mowbrays. Lydia Languish on the 28th must have shown the blooming Fisher at her very best, with Hilson's Acres and Rees's Sir Anthony. Her benefit, on October 1st, presented her as Clari, Harriet again, and Marian Ramsay. It was a sore day when Clara Fisher left the Park for equal triumphs in other cities;

no one, probably, sadder to see her go than Simpson, if the Albion of September 29th correctly reports the business status of the engagement: "No matter for what character she may be cast, she is sure to bring a crowded house."

COOPER; MRS. DUFF; MISS KELLY

Well, good-bye for two months, much-lauded Clara! But the new actress had not been the only magnet during September; the French company, we remember, had more or less mellifluously poured forth its notes twice a week up to the 22nd. On the 24th, Cooper was to have appeared, but, "owing to misunderstanding as to the time of appearance," and his "continued indisposition," he was replaced, as Virginius, by the ever-ready Barry. Cooper came out first on the 27th as Pierre, to the Jaffier of Barry and the Belvidera of Mrs. Duff, who made her first appearance here in four years. I hope she was warmly welcomed in the theatre to which by right of genius she belonged.

The combination of Cooper and Mrs. Duff was now pitted against that of Forrest and Mrs. Gilfert at the Bowery. If what I read informs me correctly, I believe that as a New Yorker of 1827–28, I should have desired a shifting of the leaders in these two alliances; I should have liked the youthful fires of Forrest and Mrs. Duff to be displayed on one stage; then those who remained faithful, after years of service, could have gone to witness the mature, if not failing, powers of Cooper and Mrs. Gilfert at the other house. In any case, Cooper and Mrs. Duff played in Macbeth on September 29th, while on the same evening, in Damon and Pythias, Forrest, Wilson, and Mrs. Gilfert (Hermion) were seen at the Bowery. How the Calanthe of Mrs. Duff must have been missed from that cast! I drop to prose with the statement that, on the 29th, the Post announces for the Park the afterpiece of The Hundred-Pound Note, with Hilson as Billy Black.

Mrs. Duff acted Mme. Clermont on October 2nd; Miss Kelly now returned for one of her recently infrequent visits, and joined in the remarkable offerings at the Park. She and Cooper presented Much Ado about Nothing, on October 3rd. Bertram, on October 5th, again united the forces of Cooper and Mrs. Duff. After this performance, Hackett first essayed the part of Sir Pertinax MacSycophant, in a scene from The Man of the World. How tentatively the man began! I suspect that he felt like an amateur among the trained specialists of the Park company.

The interesting bills continued. On October 6th, Cooper and Miss Kelly enacted Sir William and Miss Dorillon; Miss Kelly was also seen as Gil Blas, with Barry as Rolando. On the same date, the Albion thus sadly croaks in Cooper's ear: "Mr. Cooper's acting has all its old characteristics. Time has invetuated its defects without impairing any of its beauties. His style is, as it ever was, harsh, and his gestures stiff and ungraceful; but there is in his expression and movement an earnestness and passion, which are not surpassed by any of his contemporaries. Occasionally, (and this was always his fault,) he falls into a careless slovenly manner." In spite of everything, however, "we still witness the impersonations of Cooper with admiration . . . and a sentiment of regret, that in a very few years we shall witness them no more. The time is speedily approaching when this eminent individual must retire . . . and . . . dwell on the memory of his splendid career, and meditate on the nothingness of all his triumphs."

But let us proceed more cheerfully. On the 8th, Cooper and Mrs. Duff must have been very splendid as Coriolanus and Volumnia; on the 9th, Mrs. Duff sank gracefully and abated not her fires, I imagine, as Eugenia, in the melodramatic The Foundling of the Forest. On the same night, Henry Knight, son of the famous English comedian, first appeared here as Robin Roughhead. And on the 10th, how interesting must have been the Forest of Arden, when Cooper was Jaques and Miss Kelly Rosalind!

Alas! Mrs. Duff's benefit on October 12th clanged farewell. Her Virginia was tragically slain by the Virginius of Cooper, and Mr. Duff thereupon emerged as Murtoch Delany, with the original planxty. I wonder if New York gave the great lady a bumper? I have my doubts; something generally kept Mrs. Duff from the altitudes attained by less worthy players. Cooper's benefit, on the 15th, allowed him to take leave in two favourite characters — Damon and Petruchio. Mrs. Sharpe was elevated to the dignity of chief support.

More than a month of the season passed before the managers felt bound to untie the bundles of new plays that packets brought from England. The Hundred-Pound Note of September 29th was not new to frequenters of the Bowery. The first novelty came on October 8th, when the very excellent farce of Comfortable Lodgings enlisted Rees as Sir Hippington Miff, Placide as Bonassus, Hilson as Rigmarole, Mrs. Wheatley as Mme. Bonassus, and Mrs. Sharpe as Antoinette. Every time I read one of these farce-casts of 1827 or thereabouts, at the Park, I reflect on how admirable they must have been. The Mirror of October 13th assures us that Rees's performance in the new piece was "exquisitely humorous, and at the same time perfectly correct and chaste." He was "an invaluable acquisition to the company."

FAUSTUS; MRS. KNIGHT; CHARLES E. HORN

A more splendid pageant dazzled on October 11th. This was Soane's Faustus, with music by Bishop and Horn. The scenery and costumes by Walker were very gorgeous, the machinery was elaborate, and the cast was of the best, including Mrs. Knight, who re-appeared after a regretted absence:

Faustus	Mr. Simpson	Mephistopheles	Mr. Barry
Orsino	Mr. Howard	Adine	Mrs. Knight
Casanova	Mr. Placide	Rosolia	Mrs. Sharpe
Montolio	Mr. Woodhull	Lucetta	Mrs. Hackett
Wagner	Mr. Hilson		

The Mirror of October 20th commends the show, and graciously offers a comparison between Mrs. Knight and the soon-departing Malibran: "The Signorina may be likened to one of Rossini's overtures — tasteful, brilliant and overpowering; and Mrs. Knight to a plaintive Scotch melody — simple and unostentatious, the touching beauty of whose tones, however, cling to our memory, and will not pass away."

Faustus ran on with grand success. On November 6th the American advertisement shows that Mrs. Sharpe had succeeded to Mrs. Knight's part of Adine, Mrs. Barry replacing Mrs. Sharpe as Rosolia. Wilson was also announced as Enrico. The play was still going strong when, on December 8th, an accident happened to some of the machinery, which precipitated Simpson and Mr. and Mrs. Barry to the stage, with serious injury to all, the lady breaking a leg. Of course Faustus with its machinery temporarily departed.

I go back to the evening of October 17th, when the famous English vocalist, Horn, first displayed his ability to a New York audience. Like Campanari, many years later, Horn had proceeded from 'cello player to opera singer. He was popular in London for years before he came here. He also composed the music for operas like The Woodman's Hut, The Ninth Statue, etc., as well as for songs like I've been Roaming, Cherry Ripe, and others of very long life. Horn, then, was a distinguished artist when, on October 17th, he sang the Seraskier, in The Siege of Belgrade, with Mrs. Knight, Mrs. Hackett and Hilson in other parts. "By particular and urgent desire," the opera was repeated on the 19th. Critical opinion highly favoured the newcomer. The Albion of October 20th is enthusiastic:

> His voice is not remarkable for compass, power, or clearness of tone, but the extreme purity of his taste, and the resources of his science, enable him to overcome these defects with the greatest success. We have heard it objected to Mr. Horn, that there is a want of originality and variety in his *cadenzas* and other ornaments: as to their originality, they are certainly original here; and as to their variety, it is to be answered that they are natural, graceful and beautiful, and therefore worthy of admiration. . . . No English stage-singer in this country, *since* its discovery by Columbus, has ever equalled Mr. Horn in knowledge of his art, or in delicacy and taste of execution. . . . He is superior in these points to

> Incledon, Phillips or Pearman, though he may want the obstreperousness of one of these, and the dashing flourishes of the others.

The second part essayed by the renowned vocalist was Henry Bertram, in which he appeared on the 22nd, with Rees as Sampson, Mrs. Hackett as Julia, and Mrs. Knight as Lucy. The Mirror of October 27th, as usual, adequately reflects the performance, harsh as are its pictures of Jones and Mrs. Stickney: "The peculiarly harmonious sound" which Jones "emits at intervals might, with due cultivation . . . be turned to some account in the imitation of a certain quadruped held more in abhorrence by Mussulmen [*sic*] than Yankees." And Mrs. Stickney (the Meg Merrilies) "is, we believe set down for what is technically termed the *heavy* business . . . she is, undoubtedly, *physically* well qualified. Nature has been uncommonly bounteous in that respect." Stage historians need, again I say, to be "checked up" with such contemporary accounts of actors lauded by writers who never saw them.

Horn continued through the round of characters made famous by his predecessors; on the 25th, he and Mrs. Knight sang in The Cabinet, on the 29th, in Brother and Sister (with Miss Kelly as Rosanthe). His success, I regret to say, fell below his merit. The Albion (October 27th) wonders why: "In voice, knowledge, taste and effect,— in every thing that constitutes a great singer" — he "is infinitely the superior" of Philipps. Yet Philipps, "in his first year in America, gained upwards of $37,000 — an enormous sum"; and Horn "is singing to houses of $600 or $700."

On the evening of November 5th, when Horn appeared in Fontainbleau (still so spelled in the bills), he was assisted by Clara Fisher and Mrs. Knight. On that evening, also, Dimond's Abon Hassan was played, with Horn as the hero, Jones as the Caliph, Rees as Mesrour, Placide as Zabouc, Mrs. Stickney as Zobeide, Mrs. Knight as Zuleima, and Mrs. Wheatley as Noxamoul. The connection of this work with Weber's little opera is not made plain by similarity of names of *dramatis personœ;* but the stories are the same. Horn sang, for Mrs. Knight's benefit on the 7th, the part of Carlos, in The Duenna. Howard, Rees, Miss Kelly and Mrs. Knight had the other leading parts. An interesting afterpiece must have resulted from the labours of Clara Fisher and Mrs. Knight, as Paul and Virginia, respectively. Clara Fisher was not filling a regular engagement, but she managed to assist at both these benefits. On November 8th, Horn appeared in his best part — Caspar, in Der Freischütz, with Miss Kelly as Adolph, Howard as Ottokar, Placide as Killian, Mrs. Sharpe as Rose, and Mrs. Knight as Linda. This cast I find in the Mirror of November 17th, which highly praises the acting of Horn; "with the exception of Macready, we know of no one who would have played the character so well. In the musical department he was admirable."

Cooper and Mrs. Barnes

As soon as the singing actors departed, Cooper and Mrs. Barnes were re-engaged. They opened on November 9th in Virginius, and followed in Damon and Pythias, Othello and Macbeth — the last-named for Cooper's benefit, prior to departure for an engagement in London. Mrs. Barnes played Cherubino and Miss Kelly Susanna, for Mrs. Hackett's benefit, on November 16th; on the same evening occurred three first appearances in The Hundred-Pound Note — those of Hackett, Rees and Barnes as, respectively, Montmorency, O'Shocknessy and Billy Black. And Miss Kelly tripled delight as Lady Rackett, in Three Weeks after Marriage. For her own benefit, on the 21st, Mrs. Barnes essayed Adelgitha; her little daughter, Charlotte, was the child, Rose, in The Gambler's Fate.

We have not recently seen new plays. Simpson provided, on November 12th, a new after-farce — Bears not Beasts. The cast included Placide as Snapall, Rees as Puddifat, Mrs. Sharpe as Zaïda, Mrs. Godey as Fatima, and Woodhull and Jones in minor parts. On November 15th came a more striking thing — The Gambler's Fate, adapted from the French, and another version of the same original that supplied Dunlap with his play, Thirty Years, produced at the Bowery, in February following. The Park cast stood thus:

Germaine	Mr. Jervis	Henry	Mrs. Sharpe
Albert	Mr. Barry	Julia	Mrs. Barnes
Malcour	Mr. Woodhull	Mme. Belcour	Mrs. Stickney
Baalamb	Mr. Placide	Mme. Baalamb	Mrs. Wheatley

The play ran through many nights. On November 22nd, Mrs. Hilson succeeded Mrs. Barnes as Julia. On January 5th, Mrs. Hackett was cast (in the Post) for the rôle. The Mirror of November 24th allows us to see how a few years and Clara Fisher had dimmed the once brilliant reflection of the lively Lydia Kelly; the occasion was Placide's benefit, on November 19th, when The Provoked Husband enlisted Barry, Rees (Sir Francis), Placide, Barnes, Mrs. Hilson, and Miss Kelly:

> Miss Kelly's Lady Townley was one of her happiest efforts. . . . She can be arch, spirited, hoydenish, sarcastic, any thing but *genteel*. Think of a fashionable lady in real life, such as Miss Kelly makes her appear on the stage! Why her Amazonian walk is alone sufficient to scatter and annihilate a whole drawing room full of dandies! . . . Mr. Williams was better than common. . . . Mr. Foot, after a considerable absence has returned to his station. At one time we perceived we were tired of Mr. Foot, but absence changes feelings, and we were glad once more to see the good humoured looking old gentleman again. Mr. F. always dresses and looks like a gentleman, and if, occasionally, he is somewhat drowsy,

> it does not create unpleasant feelings, but rather begets a corresponding calmness and placidity in the audience.

The reference to Williams as " better than common," urges me to ask indulgence for bringing in a reflection of the Mirror of January 19th: In The Lord of the Manor, he offered " one of the most extraordinary exhibitions ever witnessed on any stage. We were prepared for something superlatively ridiculous, but this was the double superlative." Poor Williams! only a few years before, at the Chatham, the Mirror had found his work in light comedy almost equal to the best! But these more recent lucubrations are signed " C "—the identifying initial of William Cox, whose admirable criticisms of 1829 I shall soon offer the delighted reader.

Peter Wilkins, which had recently made so great a hit at the Bowery, was played at the Park, on November 23rd. Miss Kelly had the title-part, Mrs. Sharpe was Yourawkee, Mrs. Godey Hallicarnie, Rees was O'Scud, Jervis the Nondescript, Placide Nicodemus Crowquill, and Woodhull John Adams. This assignment I get from the American of December 1st. At the Bowery, the parts were played, respectively, by Mrs. Young (and Mme. Hutin in the dances), Mrs. George Barrett, Celeste, Comer, John Fisher, W. Chapman, and Vernon. The Park aggregation is the stronger, dramatically; the Bowery dancers — Hutin and Celeste — infinitely superior. The latter element won; the Bowery Peter Wilkins defeated that at the Park. Mrs. Hackett first essayed Peter Wilkins on December 11th. An interesting item of December 1st in the Albion, refers to a practice then apparently new — a post bill with a large picture illustrating a scene in Peter Wilkins: " This looks like a quackery, and the picture is odd and uncouth enough."

The same issue speaks of the Flying Indians in this show, as if they really flew through the air, and Miss Kelly with them. The Park advertised in the Post, " To give greater effect to the scenery . . . the stage has been fitted up for *Lighting by Gas,* which will be introduced for the first time this evening [November 23rd]."

Brier Cliff was played at both the Park and the Lafayette, on Evacuation Day, Monday, the 26th. At the former house Mr. and Mrs. Barry enacted Onalaska and Crazy Bet; at the latter, James Scott and Mrs. Hill essayed the parts. On November 28th, Barnes and Hackett repeated their never-failing Dromios; the latter was for the benefit of the widow and children of James Pritchard, who died in 1823.

On November 30th, Mrs, Hilson brought out, at her benefit, Mrs. Hemans's play, The Vespers of Palermo, with Barry as Count di Procida, Simpson as Raimond, Woodhull as Eribert, Jones as Montalba, Foot as Anselmo, Mrs. Barry as Vittoria, and Mrs. Hilson as Constance. Hilson also appeared in Mr. H. Poor Mrs. Hilson! The Mirror, of December

8th, states that there were " about half as many persons present, as would pay the expenses!"

The public evidently demanded either stars or new plays. The stock company in the classics had no chance whatever, against the opposition of the other theatres. Hence, Simpson, canny man, joined two novel pieces and one first assumption of a character, for his benefit on December 3rd. He first produced a melodrama, The Cornish Miners — it was, by ruinous competition, played the same night at the Lafayette; this was followed by Hackett's first appearance as Tristram Fickle, Miss Kelly being the Variella. The bill closed with James Kenney's farce of The Illustrious Stranger, or, You Must be Buried. The American gives the cast of neither novelty. For a performance of the latter, on January 17th, it advertises Placide as Alibajou, Barnes as Bowbell, and Mrs. Sharpe as Irza. On the evening of Simpson's benefit the newly enlarged Chatham Theatre threw open its doors for a season of plays; no wonder that Simpson flaunted novelties in the face of all comers! Both the Mirror and the Post print strong pleas for patronage for the beset and harassed Simpson. On December 6th, moreover, he tripled with The Cornish Miners, Bears not Beasts, and The Illustrious Stranger. I wonder what Hodgkinson would have thought of such a bill; probably what poor Simpson thought of it. With four theatres going, The School for Scandal will not ordinarily draw a crowd.

Clara Fisher Again

Clara Fisher began a new engagement on December 10th, with The Will, and Old and Young. In the latter, the American now lists Placide as Peter, and Mrs. Wheatley as Peggy. On the 14th, Miss Fisher's Goldfinch (silly girl!) was supported by William Forrest's Harry, Rees's Old Dornton, Mrs. Wheatley's Widow Warren, Mrs. Hilson's Sophia, and Hilson's Silky. Clara Fisher also played Little Pickle. This was William Forrest's first appearance on the Park stage, yet I find W. Forrest's name in The Snow Storm at the Chatham on December 15th! Rees grows on me as predecessor of John Gilbert in the old gentleman of the old comedies.

Clara Fisher played Young Norval on the 17th, with Williams as Randolph and Mrs. Hilson as Lady Randolph. And on December 19th the lovely girl played Shylock! The Hilsons were Gratiano and Portia; and Clara Fisher finished the evening as Peter Wilkins. She repeated Shylock on the 26th, when Mrs. Entwistle, by consent of the managers of the Chatham, appeared as Portia. Clara Fisher was Juliet, on December 28th, to Archer's Romeo (Archer, of the Bowery), and on the same evening played the *Ten* (!) Mowbrays. But Miss Fisher, though all-important, was not the sole attraction. On December 18th, Mrs. Sharpe, for her benefit, played Count Belino, for the first time. She also revived the farce of The

Rencontre, with Rees, Placide, Mrs. Hackett and herself in the cast. The Rencontre was repeated on the 20th.

Barry, who had been injured in the accident during the performance (December 8th) of Faustus, took a benefit on December 31st; he acted Captain Bertram — on crutches, as J. W. Wallack also had once done. Other parts in Fraternal Discord were played by Hilson (Jack Bowline), Placide (Semblance), Clara Fisher (Charlotte), and Mrs. Wheatley (Mrs. Grimkin). For the same evening the American advertised the comic opera, Youth, Love and Folly, with Rees as Baron de Braincourt, Hilson as Florimond, Placide as Antonio, and Miss Fisher as Arinette. Between these offerings, Miss Fisher gave The Invisible Girl, supported (as Allclack) by Jones as Sir Christopher, and Mrs. Hackett as Harriet.

Mrs. Austin

On January 1, 1828, Reed returned, after three years absence, as Ronald in The Vampire: this return awoke no echo in the seat where love was throned. But on January 2nd came the début of Mrs. Austin as Rosetta, in Love in a Village. The new candidate was destined to take a very high place. I judge that she was the greatest woman singer New York had yet heard, Malibran alone excepted. Her voice was of extraordinary range, purity, sweetness, and flexibility, covering three octaves in its flight. She had appeared in Philadelphia, in November, 1827, and this fact militated against her in New York, which then claimed the right of first verdict in all cases of artistic control. Mrs. Austin made her way very slowly in New York, where Mrs. Knight was for a while absurdly asserted to be her superior. It is amusing, in reading through files of the Albion and the Mirror, to see how the critics fought against the gradually rising tide of favour for the new singer. Mrs. Austin was beautiful and had a beautiful voice; but she could not act. And from Mrs. Oldmixon and Mrs. Pownall to Malibran and Mrs. Knight, singers in opera had been able both to sing and to act. Mrs. Austin, therefore, confused the critics of her earlier performances. So they punished her for daring to begin her American career in another city.

Mrs. Austin's next parts (January 4th) were Rosina, and Mary Copp, in Charles II. Her support, in the first, was not pre-eminently vocal, consisting of Mrs. Hackett as Phœbe, Howard as Belville, and Placide as William. Her Lucy Bertram on the 7th, was surrounded by the full *corps dramatique;* Mrs. Sharpe now replaced the stout Mrs. Stickney as Meg Merrilies (was the Mirror responsible?). Of course Howard, not Horn, played Henry Bertram.

On January 8th, Mrs. Austin's engagement was interrupted by the playing of G. W. P. Custis's drama, The Eighth of January, with a cast including Jones as Old Hardy, Rees as Jack Byrne, Woodhull as Young Hardy and Mrs. Sharpe as Marian. This was the first performance of the play in New York. The same patriotic evening witnessed the production of another gorgeous spectacle — The Sleeping Beauty, or The Knights of Old, with new scenery by Walker. The American by this time was printing longer casts, and from it I learn that Woodhull was Aldibert, Reed Oswin, Placide Launcelot, Howard Edgar, Mrs. Hackett Ellen, and Mrs. Sharpe Ethelinda. This magnificent show surpassed even Faustus and Peter Wilkins; at least so says the Mirror of January 19th:

> There is one thing connected with the Park Theatre to which we would particularly advert—the scenery. This department has always been attended to at this house, and the regular scenes are well and carefully finished, but since the arrival of Mr. Walker, it has risen to a point of excellence that cannot be too highly praised. . . . The scenery lately exhibited at the Park has been of a kind to challenge comparison with the finest specimens ever exhibited in this department. Faustus was the first piece in which Mr. Walker's productions appeared, and Faustus surprised and delighted us. Peter Wilkins followed, and surpassed Faustus in dazzling stage effect; while the Sleeping Beauty, now acting, is fully equal to the latter. . . . It would be well worth while to attend merely to witness the splendid delineations of landscapes, towers, and palaces.

To return to Mrs. Austin. She sang Clara, in The Duenna, on January 9th, with the support of Placide, Rees, Woodhull, Howard, Boyle, and Mrs. Sharpe; for her benefit, on the 11th, The Lord of the Manor enlisted Pearman as Trumore, Placide as La Nippe, Rees as Sir John, Knight as Ralph, Barnes as Moll Flaggon, Mrs. Sharpe as Sophia, and Mrs. Austin as Annette. On both occasions, the triumphant The Sleeping Beauty ended the bill. The combination of Pearman (who had recently sung at the Bowery) and Mrs. Austin must have seemed very fine to New Yorkers; they little dreamed of the extraordinary musical treat soon to follow.

Mrs. Austin's engagement ceased. Scattered interests thereafter included Hackett and Barnes in The Comedy of Errors, with Hackett in Monsieur Tonson, on the 12th; Miss Kelly's return as Rosalind on the 14th, with Woodhull as Orlando, Maywood as Jaques, Hilson as Touchstone, Reed as Oliver, Jones as Adam, Mrs. Wheatley as Audrey, Miss Brundage as Phebe, and Mrs. Sharpe as Celia. On the 16th, Miss Kelly appeared in She Wou'd and She Wou'd Not, and Cherry and Fair Star, with Mrs. Sharpe as Fair Star.

Barnes for his benefit, on January 17th, took a leaf from the book of the Dromios, and brought out The Two Sosias, the cast being very good: Reed as Jupiter, Hackett as Mercury (Dromio), Barnes as Sosia (Dromio), Jones as Justice Gripus, Mrs. Sharpe as Alcmena, Mrs. Hackett as Phædra, and Mrs. Wheatley as Bromia. The farce was repeated on the 19th.

A Season of Opera

The demand for fine singing impelled Simpson to the engagement of the very best vocalists; a splendid season of "opera" resulted. Lionel and Clarissa, on January 18th, had Pearman and Mrs. Austin in the title parts; Placide was Jessamy, Barnes Colonel Oldboy, Jones Flowerdale, Mrs. Sharpe Diana, and Mrs. Vernon (so advertised in the American) Jenny. This must have been Mrs. Vernon's first and for the present only appearance in a regular bill at the Park.

And now came a dazzling combination — of Horn, Pearman and Mrs. Austin. The Marriage of Figaro, on the 21st, offered Horn as Almaviva, Pearman as Figaro, Mrs. Sharpe as Susanna, Mrs. Hackett as Cherubino, and Mrs. Austin as the Countess. On the 23rd the same great trio was to have sung Der Freischütz, but, as Mrs. Austin was ill, Mrs. Knight took her place as Linda, Horn repeating his incomparable Caspar, Pearman singing Adolph, Howard Ottakar, Woodhull Bernhard, and Mrs. Sharpe Rose.

Again the flow of melody must cease, while I relate that, for Woodhull's benefit on January 24th, Hackett played Tristram Fickle, and also performed the third act of Othello in the manner of Kean. Selected scenes from Macbeth presented Woodhull and Mrs. Stickney as the ambitious sinners. Ye gods! And now once more let music charm. Miss Kelly, for her benefit on January 28th, joined the melodious choir, bringing out The Castle of Andalusia, Pearman singing Don Ferdinand, Miss Kelly Don Alphonso, and Mrs. Austin Lorenza. She also revived Ladies at Home, appearing as Mrs. Banter. The more Miss Kelly appeared in such company, the more apparent were her vocal shortcomings; I shall soon call in the critics as witnesses. Pearman also, on Miss Kelly's evening, sang Apollo in Midas.

The crown of musical delight came — after disappointing postponement — when, on February 2nd (see the Mirror of February 9th), Dr. Arne's celebrated and classic opera of Artaxerxes was produced: this outstanding thing I should love to have heard. The management took pains, and the result was beautiful. The advertisement states that this was the first time recitative opera had been attempted in New York. Mrs. Hackett (who could sing), was Artaxerxes, Mrs. Sharpe (who also could sing) was Semira, Mrs. Austin was Mandane (in which of course she sang the magnificent air, The Soldier Tired of War's Alarms), Pearman was Arbanes, and Horn was Artabanes. This was one of the finest things ever heard in New York, and was demanded many times before the season closed. For Mrs. Knight's benefit on February 1st, Der Freischütz and Abon Hassan enlisted the services of Horn, Pearman and members of the regular company. Mrs. Austin's benefit on February 5th brought a repetition of Artaxerxes, as did Horn's on the 7th. On the latter date, the singers appeared also in Der Freischütz. This brought Mrs. Knight as Linda. These were grand evenings at the Park. I doubt if anything purer in style than Mrs. Austin's singing was ever heard in New York.

The great singers continued throughout February, needing little beyond Artaxerxes, Der Freischütz and The Marriage of Figaro to keep interest alive. On February 14th, when the last-named opera was sung, Miss Brundage must have been frightened to find herself with such associates, in Mrs. Hackett's part of the Page. But New York could not expect all these stars to keep in condition through the dread days of February. Simpson — who always chose the best for such occasions — offered for his benefit on the 16th, the still popular Artaxerxes and Abon Hassan.

MRS. SLOMAN; NEW PLAYS

I called this the Clara Fisher season; I now almost repent and call it the season of great singing. The vocalists, as usual, went their way, in mid-February, leaving the stage to the spoken word. Before their regrettable departure however, the other nights — since I will not say "off nights"— had been presenting a tragic actress of some power, in the person of Mrs. Sloman, from Covent Garden. Her opening part (February 4th) was the unfortunate Isabella, famed in England through the great performances of Mrs. Siddons, and in New York through those of Mrs. Merry, Mrs. Bartley, Mrs. Barnes and Mrs. Duff. It is cruel to cite these beloved names so close to Mrs. Sloman's; but if a lady will voluntarily invite such comparisons! Mrs. Sloman, nevertheless, was a competent performer, and for a short time she was accepted readily, if placidly. Her husband, John Sloman, was more popular than she; he was a remarkable comic singer — Sweet Kitty Clover being his specialty.

Mrs. Sloman's second part (February 6th) was Mrs. Haller, to Barry's Stranger. The reader, with the hint supplied by these two parts, could almost infallibly make out the list for her entire engagement. Belvidera (February 8th), Jane Shore (February 11th — with Hackett as Gloster), Juliet (February 13th), Evadne (February 15th), and Mrs. Beverley (February 18th). There is almost the repertoire of Mrs. Merry and of Mrs. Duff, when Mrs. Duff did not sink to melodrama. Mrs. Sloman's male support could boast nothing better than Barry, Woodhull and Reed, with an occasional admixture of Simpson. She acted Mrs. Beverley for her benefit; the occasion gave her husband opportunity to delight the audience with several songs, inimitably rendered. He also appeared as Sam Savoury, in Fish Out of Water.

And so Mrs. Sloman went through her course — a star of unscintillant shine. On the night of her Juliet, the bill ended with Pocock's Alfred the Great, a stirring piece, played by Woodhull as Alfred (Woodhull is beginning to be as monotonous as were Hopkins Robertson and Pritchard, a decade earlier), Williams as Edwy, Rees as Greybald, Reed as Guthrum, Hilson as Gog, Mrs. Sharpe as Judith, Mrs. Hackett as Blanche, and Mrs. Wheatley as Birtha. This cast is found in the American of February 12th, date of the first performance. The play had been given at the Bowery on January 5th, with an assignment in some parts better than that just cited. It had a few repetitions at the Park.

Another offering involving the long ago was brought out on the 19th; how did they get them ready in such rapid succession, or — didn't they? The second piece was A Tale of the Crusade — produced in June of the preceding season — and now revived with Woodhull, Barry and Jones in their original parts, but with Mrs. Hackett as Elinor (replacing Mrs. Stickney) and Mrs. Sharpe (instead of Mrs. Hilson) as Eveline. Alfred the Great was produced as part of the same bill. A Tale of the Crusade was given on February 28th, for the benefit of the author, " a gentleman of this city."

But Mrs. Sloman went on, now depending for drawing power on the songs of her husband. When, on February 20th, the lady's Portia explained to Barry's Shylock the quality of mercy, Sloman followed the comedy with an array of songs, and ended the evening as Tristram Sappy, in Deaf as a Post. Sloman also favoured with ditties, after his wife played Evadne, on February 25. The bill ended with Zembuca. The Albion of February 16th attempts to account for " the circumstance of Mrs. Sloman's partial failure " here. She came " with a tolerable reputation, from England, and with a most exulted [*sic*] one from Philadelphia. She is, moreover, a very amiable, and estimable woman, and well deserving of public patronage . . . for the lack of effect in her representations," empty benches were responsible. The company of the Park was never so bad for tragedy, " and yet this poor woman has dragged herself and the audience through *Isabella, Mrs. Haller, Jane Shore,* and *Juliet.* . . . She has not had a fair trial, and it does seem too much to pass sentence upon her, a stranger as she is."

Crude fare followed the lady's Isabella, on February 27th. The afterpiece then was The Goldsmith, or the Secret Assassin, played only the summer before at the Haymarket, London. I am almost ashamed to note the melodramatic misdoings of the staid old Park; but with the Bowery, the Lafayette, and the Chatham ready to recede more and more into such slime, what could the prim old lady of Park Row do? Even old ladies must live! This new perpetration, involving murder, secret passages, and false accusation, was played at the Park by Simpson as Count Rosenberg, whom the miserly Cardillac (Reed) fain would murder for his jewels; with Woodhull as the falsely suspected Oliver, Placide as Bernard, Mrs. Stickney as the Countess Rosenberg, Mrs. Sharpe as Isabella, and Mrs. Wheatley as Margaret. It was repeated on March 1st, in company with Alfred the Great. The transition from the old scene to the new was made by the farce of Quadrupeds, or the Manager's Last Kick, which gracefully bridged the interval between the playing of Pocock's piece and the new melodramatic horror.

The reader has been wondering how Mrs. Sloman, good actress of the Siddons school, had escaped so long without playing Euphrasia, in The Grecian Daughter; well, on March 3rd, the inevitable happened — she played the part. The interlude of The Bath Road followed, with Sloman as Tom. The bill ended with The Sergeant's Wife, then first seen here, but destined to a long popularity. The cast included Mrs. Sloman as Lisette, Rees as Old Cartouch, Woodhull as Dennis, and Placide as Robin. No others are given in the American. Sloman was now entering into the regular business of the farces. His wife's Isabella, on March 5th, was followed by his Wormwood, in The Lottery Ticket. On the 7th, he was Leporello to Mrs. Hackett's Giovanni in London. For his benefit, on March 10th, Mrs. Sloman played Jane Shore, and he acted both Wormwood and Mungo (in The Padlock). Of course he also sang many songs, for good measure, in the old benefit-way. The cast of the tragic Jane Shore had some comic features, Hackett playing Gloster, and his wife going mad as Alicia. Mrs. Hackett also appeared in both the farces.

The air quivered with new productions; February and March gales carried manuscripts galore into the manager's office. The next to be staged (March 6th) was The Courier of Naples — a masterpiece (?) involving Reed as Soretto, Barry as Ferdinand, Jones as Pedro Manzano, Simpson as Sanelzo, Woodhull as Alserno, Miss Brundage as Palmira, and Mrs. Hilson as Georgetta. Alfred the Great, The Goldsmith, The Sergeant's Wife, The Courier of Naples — this was Simpson's contribution to modern drama from February 12th to March 6th. Poor manager, poor actors! And very poor melodrama!!

Allowing stars to diminish to Major Stevens, the dwarf, who acted Tom Thumb on March 11th and 13th, let us drag on resolutely to a fifth novelty on March 17th — a comedy called Forget and Forgive, or, Rencontres in Paris, the work of the indefatigable James Kenney. In this Clara Fisher — who had come back, on the 12th, in The Will and Old and Young, and had played Marplot and Maria Darlington on the 14th — now fitted into the cast of a new play almost like a member of the regular company. The full assignment (from the American) gave the part of Sir Gregory Ogle to Rees, Cameron to Barry, Charles Sydney to Simpson, Rumbold to Hilson, Baron Ledoux to Placide, Georgiana to Clara Fisher, Jeannette to Mrs. Hilson, and Kitty to Mrs. Hackett. A generous manager followed the novelty with Clara Fisher as Harriet in Is He Jealous? and gave another fillip by ending the bill with Sloman as Simon, in The Rendezvous.

I have an idea that the public more relished Clara Fisher's work when, on March 19th, she played Amelia in Lovers' Vows, Aurelia in The Young Widow, and ended a full evening with The Four Mowbrays. She repeated Forget and Forgive and The Spoiled Child, on March 21st; for her benefit (March 24th), she again distorted nature as Richard III.

More Opera

With the going of the Slomans and Clara Fisher, the hard-pressed manager turned again to the winning cards of opera. One desperate grasp at melodramatic history brought, on March 25th, something very violent in the shape of The Knights of the Cross, or, the Hermit's Prophecy, founded on The Talisman of Scott. Simpson, poor, worried soul, played Cœur de Lion. Barry was Kenneth, Reed the Hermit, Mrs. Hilson the Queen, and Mrs. Sharpe Edith. Mrs. Hackett donned the garb of Blondel and Woodhull was Saladin. The star of the cast, however, was an elephant. This thing had to oppose atrocities like Crazy Jane, then current at the Lafayette, The Mine of Blood at the Mount Pitt Circus, and an engagement of Forrest and Mrs. Sloman (fickle lady) at the Bowery. The Knights of the Cross figured a few times in subsequent bills at the Park.

But let us not forget the opera. The very night after the production of the Scott play, Artaxerxes again was sung at the Park, with Mrs. Austin, Mrs. Sharpe, Horn and Pearman; and now Howard succeeded Mrs. Hackett in the part of Artaxerxes. On the 27th, for Sloman's benefit, a wonderful cast gave Guy Mannering; Miss George from the Bowery sang Lucy, Mrs. Austin was Julia, Mrs. Sloman (her last night here) Meg Merrilies, Sloman Dominie Sampson, and Pearman Henry. The air thrilled with singing by the celebrities. Sloman ended the evening as Delph, in Family Jars. If we must have Scott in operatic guise, how could we have it better than this? Der Freischütz on March 28th again presented Horn, Pearman and Mrs. Austin, Horn and Mrs. Austin (Zuleima) following in Abon Hassan. Mrs. Austin frequently, on these ambrosial nights, sang Mozart's florid aria *O dolce concento*. The great singers also appeared in The Slave, on April 2nd. May I anticipate by announcing that Dido was given on April 9th with Pearman as Æneas, Howard as Araspes, Horn as Jasbus, Mrs. Austin as Dido and Mrs. Sharpe as Selene? The music of this was selected by Horn from Rossini. The work did not please as Artaxerxes had pleased; yet it was repeated on April 11th (with Sloman as Mungo, in The

Padlock) and on the 16th. During these operatic festivities, Etienne "presided" at the piano, and Norton "on the trumpet."

Mrs. Austin's benefit (April 14th) brought the three great singers — Horn as Almaviva, Pearman as Figaro and Mrs. Austin as Rosina — in The Barber of Seville. For Pearman's benefit (April 18th) they appeared in Oscar and Malvina — Horn as Cathullin, and Pearman and the lovely Austin in the title-rôles. Horn's benefit gave The Haunted Tower with the three stars, and "for the first time in America" (in English, we admit, but it had been given in French), Boieldieu's The White Lady, with Horn and Mrs. Austin. This event fell on the 23rd, and ends, for the present, the history operatical.

THE HAUNTED INN; COOPER

I must go back to April 1st, when Peake's farce of The Haunted Inn was brought out. Simpson played Captain Levant, Placide Corporal Trot, Hilson Tommy Tadpole, Jones Sir Tompkin Probe, with Miss Brundage as Angelica, Mrs. Hackett as Jenny, and Mrs. Wheatley as Mrs. Gristle. The piece had been played only two months before at Drury Lane; this shows the feverish haste which competition necessitated in the New York of 1828.

I am, however, more interested in the engagement of Cooper, who returned on April 8th as Macbeth; the Lady Macbeth was Mrs. Hill, whom we saw at the Chatham last June (1827). He had acted in London without success, and came back here to be acclaimed by a public always suspicious of English sentiment toward anything American. Cooper's Othello, on the 10th, was associated with the Iago of Hackett (!), the Cassio of Simpson, the Roderigo of Placide, the Emilia of Mrs. Hill, and the Desdemona of Mrs. Hilson. He played Damon on the 12th and 19th, and Virginius on the 15th. On this last occasion, the Virginia was Miss Hamilton, who, Ireland says, was "brought to this country by Cooper." More worthy support was rendered when, on April 17th, his Alexander was contended for by the Roxana of Mrs. Hill and the Statira of Mrs. Hilson. For his benefit, Cooper played Othello to the Iago of Forrest, the Emilia of Mrs. Hill, and the Desdemona of Miss Hamilton, who fades briefly from our vision with the performance of that night. It will be seen that on Forrest's benefit (April 23rd) Cooper returned the compliment by going to the Bowery to appear in the same play. The tragedians exchanged parts on the second occasion.

SIMPSON IN DISTRESS

Simpson had waged a severe fight; for two seasons the opposition had been tremendous. This year he had levelled one broadside after another, and still the forts of the enemy held out. Clara Fisher, Cooper, Mrs. Duff, the great vocalists, singly and together, Miss Kelly, Cooper again, and new plays, new plays, new plays, in heaven's name how many new plays! and the struggle apparently availed not. At any rate, the Albion, of April 19th, shows Simpson — perhaps his will had broken when he fell in December in Faustus! — in very purpose of surrendering the ship. The public doubtless had viewed with some concern the rivalry of the four theatres, not to speak of circuses, gardens, etc., but many must have been shocked to read in the Albion of April 19th an elaborate scheme proposed by Simpson, for getting out of a losing enterprise.

The entire document is here submitted as showing the value and kind of scenery belonging to the establishment, the proposed division of the property into shares, the suggestion as to private boxes of great splendour, etc. I must say there is something alluring in the idea set forth by the persuasive Simpson:

> The Manager of the Park Theatre, wishing to close his theatrical interest, and circumstances requiring his attendance in England, proposes to dispose of the lease, properties, and fixtures of the Theatre to an association of gentlemen, or a joint stock company, who can have the selection of their own managers or board of controul, to whom the entire government of the establishment may be confided.
>
> The lease is for seven years, commencing from the first of September next, at an annual rent of $18,000, which is reduced to $14,000 by the rent of the bars. For the security of the rent the sum of $20,000 is deposited, for which 6 per cent per annum, is allowed.
>
> The scenery, which is the property of the Manager, exclusive of that belonging to the proprietors, consists of fifty-nine pair of flats, one hundred and eighty-eight wings, four hundred pieces of set scenery, ten drop scenes, transparencies, &c. &c. &c.; the value of which has been estimated, by competent persons, at $7,629. The total valuation of the scenery, machinery, properties, lamps, chandeliers, wardrobe, music, gas fixtures, &c. &c. have [*sic*] been appraised at $33,387, for which the manager is willing to receive $22,250. It is computed that for the embellishment of the interior of the Theatre, and making the necessary arrangements to light the house entirely with gas, the sum of $8000 will be required, making the sum total required for the purchase of the lease and properties, the refitting of the theatre, and a capital to proceed with, $60,000; of which it must be recollected that $20,000 remains at interest in deposit for the rent, and the actual amount to be applied for the above mentioned purposes is $40,000.
>
> It is proposed to divide the whole amount into six hundred shares at $100 each, on the following terms:
>
> The entire profits of the establishment, after defraying expenses, to be divided *pro rata* among the shareholders; and each holder of one share shall have the privilege of purchasing a season ticket for $20; the price now being $50.

> Each subscriber to three shares shall be entitled to one season admission ticket.
>
> Each subscriber of forty shares or $4000, shall, in addition to thirteen season admission tickets, have the exclusive use for his family or friends of a private box, to be fitted up in a splendid manner, like the private boxes of the London and Paris Opera Houses.
>
> . . . .
>
> The Manager contemplates fitting up in a splendid manner, the three first boxes on each side the lower tier, and three on each side the second tier, making twelve private boxes. These will be carpeted, furnished with chairs, mirrors, silk curtains, and gilt lattice work, the key of which will be in possession of the proprietor, and to be exclusively at his disposal. It is presumed that this arrangement will at once combine privacy, and elegance, adding to the splendour of the house, and to the convenience of the proprietor. It is certainly desirable that twelve subscribers at $4000 each, should unite in dividing nearly the whole amount, and securing the private boxes, because the entire arrangements can be more promptly made by a few; and the selection of three or five managers of taste, of general information, and influence, can without difficulty, be made by that number.

What happened I do not know. The Albion of June 7th remarks, "we understand that the greater part of the shares, and private boxes. . . . have been disposed of upon the terms proposed by the Manager, and published in our paper a few weeks ago." As a matter of fact, when the Park re-opened the next autumn Simpson was still in control; but I am glad to publish the items above as an interesting little news-flurry of the dull theatrical days of early spring, 1828.

The month following the promulgation of the scheme seems to me especially interesting. A posy of varied delights could be gathered from the bills — new plays, re-arrangements of casts, engagements of actors only a little less great than the greatest. Simpson, with power to select the best, offered for his benefit on April 25th The Siege of Belgrade, with Horn, Barnes and Mrs. Austin. M. and Mme. Achille, Angrisani and Mlle. Héloise also danced — where were they not dancing in these days? — and in doing so made their first appearance at the Park, a theatre not yet given to the prevailing French craze. Rosina was part of the bill, with Horn (as Belville) and Mrs. Austin. Barnes and Hackett, the next evening, repeated The Two Sosias. For Sloman's benefit on the 28th, Mrs. Sloman acted Isabella, the same French dancers performed, and Sloman himself played Ralph in Lock and Key, in addition to interpreting many popular songs. Sweet Kitty Clover, in those days rivalled The Bonnets of Blue or The Dashing White Sergeant. Admirers of ragtime would find the musical taste of 1828 very simple. In midst of so much variety, The School for

Scandal must have been refreshing, on April 30th, with Miss Kelly as Lady Teazle, Mrs. Hill as Candour, Barnes as Sir Peter, Simpson as an elderly Charles, and Barry as Joseph.

Hackett and Barnes, having tried the Sosias, went back, on May 1st, to the Dromios. On this occasion Mrs. Hill was the Abbess, Mrs. Hackett Adriana and Mrs. Sharpe Luciana. On the evening of May 1st, likewise, came a new nautical melodrama, The Red Rover, founded, of course, on Cooper's romance. Simpson was Red Rover, Barry Wilder, Hilson Fid, Placide Homespun, Woodhull Nightingale, Reed the Pilot, Mrs. Hill Mrs. Wyllis, Mrs. Hilson Gertrude and Mrs. Wheatley Mrs. De Lacy. Another version of Red Rover was elaborately staged at the Lafayette on May 26th.

On May 2nd, Maywood began an engagement in the theatre which had never found a successor for him. He played Don Felix — not a good choice for a beginning part for him — to the Violante of the volatile Miss Kelly. This bill also coruscated with other first appearances; the useful æstival-season Somerville acted Gibby in the play, and Master Collet danced for the first time on these boards, in that summation of terpsichorean charm — the sailor's hornpipe. These engagements at least imparted the thrill of novelty.

If there were really any students of early drama then in New York, they could have attended an interesting Love for Love — Hilson's benefit offering — on May 6th. I am afraid that Simpson must have been a heavy and elderly Valentine, but Hilson should have been funny as Ben. Barnes played Foresight and Barry Tattle — another dry performance, I suspect. Mrs. Hackett was Mrs. Foresight, Mrs. Hill Mrs. Frail, and Mrs. Hilson had the Ada Rehan part of Miss Prue. I fear Mrs. Hilson was too good as Thérèse, Orphan of Geneva, to be very exhilarating as Miss Prue. Nature cannot be stretched too far in a contrary direction. Of course these are only Twentieth-Century guesses on my part.

The Red Rover seems to have been a success; it followed Love for Love on the programme of the 6th, and Lydia Kelly's Letitia Hardy on the 7th. Maywood played Rob Roy on the 8th, the bill concluding with The Haunted Inn, recently produced. On the 12th, As You Like It must have come near to justifying its name when Maywood's Jaques took delight in the Touchstone of Hilson, and when Lydia Kelly's Rosalind was invited to the wrestling by the Le Beau of Placide. The advertisement in the American discreetly omits mention of the Orlando — a part played earlier in the season by the not very romantic Woodhull.

I hope the reader agrees with me that these bills are very promising. Here is one that is worth preserving in a museum — Hackett's first appearance in his afterwards celebrated character of Falstaff. For his benefit on May 13th, he brought out the first part of Henry IV, and had the assistance of Henry Wallack as Hotspur and Barry as the King. Simpson must, of course, have been a mature young Prince. The first carrier was Barnes, Mrs. Hilson was Lady Percy, and the delightful Mrs. Wheatley Dame Quickly. This seems to me a most important occasion, and I wish the critics had been sufficiently aware of our latter-day curiosity, to have written a column or two about it. Hackett also recited his popular Uncle Ben, and played Brummagem to the Ralph of Hilson. Another benefit would have drawn me, I think, had I been attending the play in 1828. Maywood, on his night — May 14th — acted Rolamo in Clari, and followed it with a new farce in two acts, An Aunt in Virginia, "by Mr. Galt, the celebrated author of Sir Andrew Wyllie, Covenanters, &c." Previous to the play, "an explanatory sketch by Mr. Galt will be recited by Mr. Maywood." The cast of this piece, which to me suggests Charles Mathews, included Placide as Mr. Peabody, Howard as Mr. Tompkins, Mrs. Sharpe as Octavia and Maywood as Mrs. Clatterpenny, "an auld lady from Auld Richie." Maywood certainly gave good measure; he ended the evening by playing Cartouch in The Sergeant's Wife, his support including Mrs. Hilson (*vice* Mrs. Sloman) as Lisette, and Mrs. Hackett as Margot.

Benefits and benefits! Novelty upon novelty! Miss Kelly, for her "bespeak," on May 16th, announced a "new Comic Burlett," Paris and London, or, a Trip to Both Cities, by Moncrieff. Simpson — *toujours* Simpson, these days — was the Hon. Frederick Froth, Barnes was Mr. Barney, Placide Jean Jacques, Hilson Thomas Trot, Mrs. Hilson Lady Volatile, Mrs. Sharpe Coralie, Mrs. Hackett Rose, and Mrs. Wheatley Sally Trot. The piece involved some elaborate dioramic scenery, which artists were then rendering very popular in London. Ten or twelve years later, Macready was to introduce such devices in his productions of Shakespeare at Covent Garden.

Simpson on May 17th advertised that last resort of a desperate manager — a reduction in prices — the very thing that usually operates to keep people away. No manager ever lowered rates when his house was succeeding; and the public always responds to the economy-appeal by staying away even more deliberately. The prices now advertised for the rest of the season are like those of the Bowery, 75 cents to the boxes, 37½ cents to the pit, and 25 cents to the gallery. This step must have galled the proud manager of Old Drury. As a matter of fact, the kind of theatre the Park was was entering on its last days; a new order was getting itself born. The managers of the royal theatres in England were going through the same agonies; they, too, lowered or raised prices as the barometer warned or encouraged; but they, like Simpson, failed to see that the system they represented was doomed. A freer policy, better modern plays, and longer runs was what the future held for theatre-folk and their patrons. But, meantime, the icy shackles of the past still fettered. The managers acted on the absurd theory that people went to the theatre every evening, and therefore the bill must be changed nightly — at least in part; when they finally realised that playgoing is an occasional and not a regular avocation, they began to drop useless material from the repertoire, to trust more to efficient representation of fewer things, and to make the main feature of the evening's entertainment a more completely satisfying, a more rounded artistic offering. When this idea germinated, Wallack's Theatre was ready to be born. Curtain-raisers and afterpieces dropped away, and the theatre became what it is today, a unified entertainment for people who desire to spend two or three hours in the land of romance — the land of far-away.

But let us see what followed Simpson's lowered prices. An Aunt in Virginia and Paris and London united on May 17th; Forget and Forgive (still with Clara Fisher) was given on the 19th. For Mrs. Hackett's benefit, on the 20th, something like a star cast participated. Forrest came from the Bowery to enact Othello, and Hackett for the second time played Iago. Henry Wallack volunteered for Cassio, and "for that night only" Barnes was Roderigo. Mrs. Hilson's Desdemona was soothed by the Emilia of Mrs. Hackett.

New plays continued to come with dizzying frequency. Mrs. Hilson's benefit on May 22nd brought the first performance of Moncrieff's The Somnambulist. Simpson played M. de Rosambert, Barry Edmund, Hilson Colin de Trop, Placide Oliver, Mrs. Hilson Ernestine. This simple story of the sleeping girl who walked into the bedroom of a visiting count and thereby nearly lost her village reputation, was dear to the hearts of operagoers through Bellini's La Sonnambula even to the days of Adelina Patti and Etelka Gerster. Moncrieff's little play was liked in 1828; the very night after its *première* at the Park, it was produced (May 23rd) at the Bowery, with Miss Rock as Ernestine.

The Somnambulist was repeated on May 24th, for the benefit of Durie, prompter. On the same evening Rolla was acted by "a gentleman of this city, his first appearance on any stage"; Ireland informs us that the gentleman bore the unromantic name of C. E. Muzzy. More delightful matter signalised the return of Clara Fisher. On May 23rd, she appeared as Victoire in The Invincibles, a part which Miss Rock had played on the 9th at the Bowery. Here Barnes, of course, was General Verdun, Placide Brusque, Mrs. Godey Juliette, Howard and Woodhull Floriville and O'Slash. The Invincibles will become very familiar to us on our way. On the 23rd, Clara Fisher again essayed the impossible — Marplot.

Other interesting details detain us. The Marriage of Figaro, for Barry's benefit, on May 27th, must have been delightful, with Mrs. Austin as the Countess, Clara Fisher as Cherubino, and Amelia George as Susanna. Horn was Almaviva, and Hilson (*vice* Pearman), Figaro. And Clara Fisher was Rosalind on May 28th, with Maywood again as Jaques. A great benefit for the sufferers by the Bowery fire gave (May 31st — not 29th as in Ireland) scenes from The Poor Gentleman, Damon and Pythias and The School for Scandal, with Mr. and Mrs. Hilson, Barnes, Forrest, Mr. and Mrs. Barrett, Mrs. Wheatley, Simpson, Archer, and Miss Kelly, as volunteers. A concert followed, with Clara Fisher, Mrs. Austin, Mrs. Knight, Mrs. Hackett, Mrs. Sharpe, Miss George, Pearman and Howard. The Hundred-Pound Note ended the bill. In the first act W. B. Chapman played Billy Black; in the second, Roberts. Other parts were sustained by Barrett, Comer, Collingbourne, Miss Rock and Mrs. Jones. Well might Ireland assert that the offering combined a greater array of talent than had ever before been gathered together — in this city, I assume he means. And the result? Says the Albion of June 7th: the receipts "for the benefit of the sufferers by the destructive fire in the Bowery, have been transmitted *entire* to the Committee, by Mr. Simpson. They amount to $1342." All that aggregation of celebrities, then, brought less for charity than certain nights of Cooke and Mathews had previously brought from mere curiosity.

The benefits continued attractively, the closing of the Bowery leaving its actors free to volunteer. Clara Fisher's (June 2nd) comprised A Bold Stroke for a Husband, with herself as Olivia, and Miss Kelly as Minette. The second piece was Rosina, Miss Kelly in the title part, Miss Fisher as Phœbe, Horn as Captain Belville, Pearman as Belville, and Chapman as William. The same night Hilson and Hackett went over to the Lafayette, to assist at Wallack's benefit; evidently theatrical comity between actors relieved the strain of feeling between managers! The next night (June 3rd) the recently-eclipsed H. A. Williams, at his "bespeak," had the invaluable services of little Miss Lane, the Bowery favourite, in The Actress of All Work and The Spoiled Child; Alexander Simpson and Somerville participated in the "olio." From theatre to theatre they flitted in those days, benefactors and beneficiaries! On June 4th, when a new arrangement for The Marriage of Figaro gave Horn as Almaviva, Miss Kelly as Susanna, Mrs. Hilson as the Page, and Mrs. Austin as the Countess, Mr. Wells made his first appearance between the opera and farce (Paris and London) in a "Scotch Medley Dance." Miss Wells made her first in a dance at the benefit to the little Parkers, on the 7th. For Mrs. Hill's benefit, on the 5th, Booth played Shylock, and she Portia; George Holland gave A Day after the Fair. And here, on June 9th, is another new "opera" — Isidore di Merida, or, the Devil's Creek. Horn and Mrs. Austin were the chief singers, assisted by Mrs. Sharpe, Hilson, and Howard.

Placide had a novel night on June 10th; Mlle. Celeste and her sister, the thirteen year old Constance (first appearance in America), began an engagement — the earliest of French dancers at the Park — and Helene, the Italian Troubadour, played on five instruments at once; how one longs for the day when variety halls will drain off such atrocities from the regular playhouses! Placide also gave an Irish melodrama, John Rock, with

Barry as the hero, and himself as Dennis O'Shea; the advertisement for a repetition on the 11th gives also Mrs. Sharpe as Clara O'Kelly and Mrs. Hill as Mary.

The next night (June 12th) came Barnes's benefit. On June 9th he advertised, "that it may be a benefit, and not a malafit, he intends, to do wonders for the amusement of the public. He will perform Tragedy, Comedy, Opera, Operatic Comedy, Pastoral Comedy, Historical Tragedy, superb Dancing, and most Farcical Farce!!!!" What he did, does not matter; but the Miss Parkers and little Miss Wheatley danced; Celeste and Constance pirouetted in true French style, and Wells danced in wooden shoes — all on the stage at one time or another glorified by Cooper, Mrs. Merry, Cooke, Kean, J. W. Wallack, and Macready! Barrett, by arrangement, had a benefit here, on June 14th, when the dancers included the Achilles, Celeste and Constance, M. Barbière, Mme. Hutin-Labasse (her first appearance at the Park), and Mlle. Rosalie (début in America). I cite these details, to show the introduction of French ballet art on the stage of our best theatre. The farces were The Romp (with Mrs. Barrett), Mr. Tibbs, and The Lottery Ticket (with Roberts).

Junius Brutus Booth

Celeste and Constance danced even after Booth's Richard had cried in vain for a horse (June 17th). This was Booth's regular return, after a considerable absence from the theatre that had introduced him to New York. He acted Reuben Glenroy on the 19th, and took part in another of those very frequent Simpson benefits on the 20th. On that occasion he appeared in the fourth act of Venice Preserved, playing Jaffier, with Henry Wallack as Pierre, and Mrs. Hilson as Belvidera. Horn, Pearman, and Mrs. Austin followed, in an act of The Barber of Seville. Hackett gave imitations, Celeste and Constance danced, Miss Kelly volunteered for an act of The Rivals, Clara Fisher carried on with The Invincibles, and The Miller of Mansfield closed the proceedings. Verily, the strength of Simpson's benefit-bills must have turned all other beneficiaries green; his commanding position made him an octopus of incredible grasp. This benefit of his should have been a bumper; equally it must have injured the chances of all other "bespeaks." And of the regular nights as well! Surely every one must have saved up for just such a wonderful occasion. Miss Kelly, for her benefit, on June 23rd, likewise enlisted much talent: Clara Fisher as the Four Mowbrays, Booth as Jerry Sneak, Cowell and Pearman in The Turnpike Gate, Celeste and Constance in dances, and herself in an act of Much Ado about Nothing, and in Nature and Philosophy (as Colin). The public would feed now on nothing but caviare.

Booth, in these days, was pitted at the Park against Mrs. Duff at the Chatham. He played Sir Giles Overreach on June 21st and 24th, with Mrs.

Hill as Lady Allworth and Mrs. Hilson as Margaret. He again essayed Richard on the 26th. But his best night came on the 28th, when he was Pescara to the Malec of Maywood, the Hemeya of Barry, and the Florinda of Mrs. Duff, who then made her last appearance on the Park stage. He went over to play Jaffier for Mrs. Duff's benefit, July 1st, at the Chatham. Booth's benefit, on July 2nd, called in Mrs. Gilfert as Lady Macbeth to his Macbeth; Booth also indulged his favourite whim of acting Geoffrey Muffincap, in Actors and Amateurs. In Macbeth, on this night, Malcolm was played by the afterward-celebrated tragedian of a grade below the highest — John R. Scott. Scott will figure frequently in our history, especially when we go to the play in popular theatres.

I must not be diverted from the benefits. Celeste's on July 1st offered a dazzling rainbow of French dancers, including another débutante — Louise. If the Bowery Theatre had accomplished nothing else, it had opened a gold-mine to French *ballerine*. Hutin, Achille, Celeste, Héloise, Constance, Rosalie, Louise; how they must have loved the land of the dollar! Mrs. Austin on Celeste's night, first appeared as Giovanni in London. Another benefit — Rees's, on the last night of the season, July 5th — presented Booth as Reuben Glenroy to the Rosalie of Miss Rock and the Hawbuck of Chapman. Master Mercer of Drury Lane sang, Celeste and Constance, of course, danced, Heyl sang (as he had done for Celeste), and Clara Fisher and Mrs. Godey enacted Paul and Justin, in The Wandering Boys. The night before, to celebrate the Fourth, a new melodrama, The Battle of Navarino, made noise like unto that outside in the streets and gardens.

Having shut at the usual time, why did not the Park save its face, by remaining closed? Who can explain the motives of managers and actors? At any rate, the theatre began, on July 7th, what it promised was to be a short summer season. The opening programme comprised Paul Pry and The Somnambulist (usual casts), with dancing by Celeste and Constance. Old attractions by the regular company filled the bills till July 12th, when little Louisa Lane played Albert, to the William Tell of Barry, and ended the evening with the bravura of The Actress of All Work. This child was the only star of the early summer days; the company thankfully offered tried pieces. Certain young gentlemen and young ladies of the city also went through the trick of their kind in making anonymous débuts in important parts; I suspect the fee they paid for the privilege helped to pay the expenses of the regular corps. On April 11, 1831, we know that Danforth Marble paid twenty dollars for opportunity to appear at the Chatham.

Somewhat above the quality of these ambitious aspirants of 1828 was Mr. Hutchings, "of the Philadelphia Theatre," who appeared (July 16th) as Patrick, in The Poor Soldier; he became a member of the stock company. The benefit of the useful William Jones, on July 15th, had the services, in The School of Reform, of Jackson Gray, of New Orleans, and also the vivacious N. M. Ludlow, then on the visit to New York that was to result in his joint-management (with Cooper) of the Chatham Theatre two months later. Ludlow played Ferment, thus making his second appearance in his native city, and Gray enacted Tarragon. "The house," says Ludlow, with soldierly conciseness, "was well filled, and the performance went off apparently to the satisfaction of the audience and the actors." The early history of Mrs. John Drew is, however, more important to Eastern playgoers; let us say, then, that little Miss Lane appeared as Goldfinch, on the 17th, on the same stage that had exhibited Clara Fisher's Goldfinch, a few months earlier. C. E. Muzzy emerged a second time, playing Achmet, in Barbarossa (July 19th), and Rolla (on the 25th). Constance's benefit (July 21st) offered a new piece, The Mountain Robbers, with Reed, Placide, Barry, and Celeste (as Juliette). This last-named ambitious girl was feeling her way out of the ballet into the drama. On the same night Constance acted Myrtillo, in The Broken Sword. The farce of The Poachers (first played on the 17th) was inlaid between the two melodramas just mentioned. The cast included Simpson as Wolfenstein, Barry as Elberfeld, Barnes as Sourkrout, Mrs. Sharpe as Countess Elberfeld, Mrs. Hilson as Countess de Lisle, and Mrs. Hackett as Grisette. This cast I copied from the American; it differs from Ireland's.

But here is a jolly surprise! On July 22nd, Pearman introduced his wife to a New York audience, as Rosina, in The Barber of Seville, he of course appearing with her. She played Diana Vernon on the 24th. Mrs. Pearman did not conquer the forts held by Mrs. Austin, Mrs. Knight and Miss George; singers' wives seldom do, unless before they are married. I will now dash forward to the close, plucking flowers right and left. I do not know why a Miss Sibley had a benefit on the 23rd; I merely know that she played Emily Worthington thereat. Nor am I interested in the Muzzy benefit — Rolla, on the 25th. I am, however, greatly amused at Miss Lane's Dr. Pangloss on the 26th; as far as the audience is concerned, I hardly know whether most to condole or condemn. What thinks my reader of the Valentine of the ambitious Celeste and the Eglantine of Constance, in the old romance of Valentine and Orson, produced on the 29th? And shall we go to Miss Lane's benefit, on August 1st, when she appears as Albert in William Tell (Act II), as Dr. Pangloss (Act V), as Arthur, in King John (one scene), and in the five different characters in Twelve Precisely? This piece of juvenile fireworks effectually closed the season; the next night was the last, and all the actors departed, leaving the place to darkness and (I fear) debt. What a year it had been, and how discouraging for all concerned! Whatever money was made was made, I am certain, by stars; the poor regulars must have looked enviously at Clara Fisher, particularly.

THE BOWERY THEATRE, 1827-1828

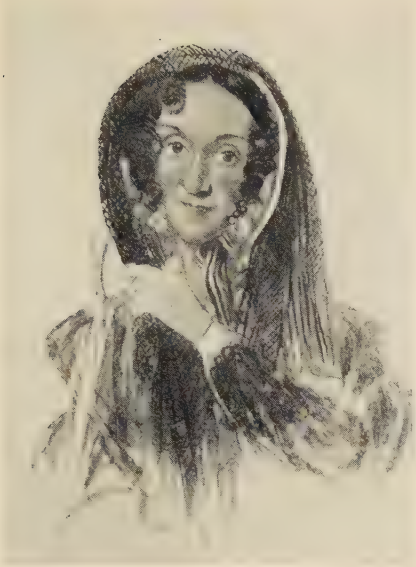
If no interval of time divided the first theatrical year at Gilfert's house from the second, nevertheless, Gilfert marked the first weeks of autumn with an extraordinary number of first appearances of actors from England. The first of these was Thomas Archer, who came out on September 1st as Richard III; he carried the *cachet* of some appearances at Drury Lane. On September 7th his Pierre was matched with the Jaffier of Forrest, and the Belvidera of Mrs. Gilfert (alas! for the departure of Mrs. Duff). Archer did not long remain in what the newspapers of that day would call top characters. On the evening of his Pierre, Thomas Comer, "from the Theatres Royal, London," made his début as Forage, in Turn Out; his reputation in America was largely gained in Boston.

JANE AND JOHN FISHER, VERNON, HOLLAND, CHAPMAN

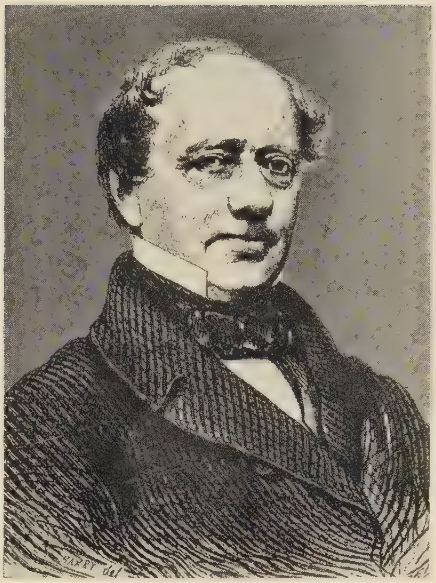
Forrest and Wilson were still performing at the Bowery, but for us interest now chiefly centres in the new arrivals. On September 11th (the great evening of Clara Fisher's first appearance at the Park), Mme. Achille had a benefit at the Bowery. The bill included The Heir at Law, in which Clara's brother and sister, John and Jane, made also their débuts in America, as Zekiel and Cicely Homespun; the Lord Duberly was George Vernon, who was soon to marry Jane Fisher. Mrs. Vernon's memory is still so green, and John Fisher's friends in a shorter life were so many, that their first appearance in America, like that of their for a while more famous sister Clara, must be marked with all the emphasis possible to mere pen and ink. Vernon died in 1830, and scarcely showed what he could do as an actor. September 12th brought still another very successful *entrée* — that of George Holland, a comedian dear to New Yorkers for almost half a century. He appeared first in a masquerade piece called The Day (sometimes printed A Day) after the Fair, in which he personated six characters, and Mrs. Barrett three. It was repeated on several evenings in quick succession. At this time, Clara Fisher at the Park was winning golden opinions for her Four Mowbrays. Holland's second character was Thomas, in The Secret (September 22nd).

The last new actor (for the present) came out on the 13th — William B. Chapman, almost equally successful, son of a well-known comedian soon to enter our story, and brother of the irresistibly comic Caroline Chapman, inseparably connected with memories of Burton's Theatre in its best estate. Chapman's opening characters at the Bowery were Billy Lackaday and Crack. Many Chapmans, of this line, will sell us their wares.

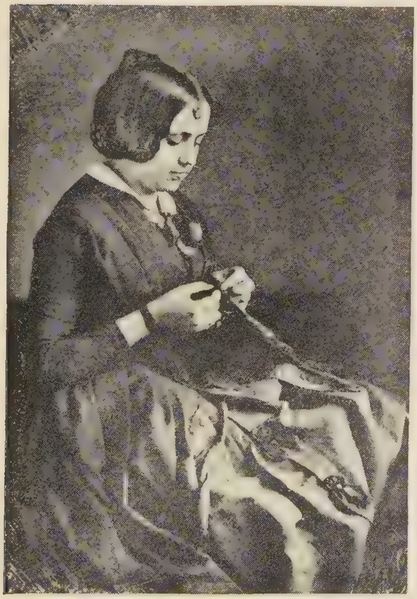
It is not necessary for me to say a word now about these actors; four at least, John and Jane Fisher (Mrs. Vernon), Holland and Chapman, are



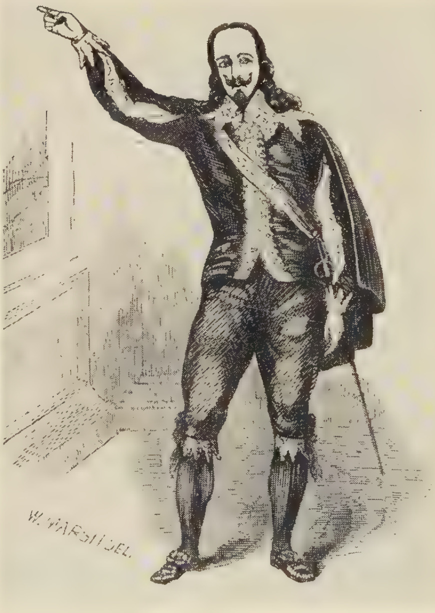
MRS. VERNON
From an Early Portrait



THOMAS COMER
From the Harvard Theatre Collection



MARY ANN ROCK
From a Daguerreotype Formerly in Possession of C. N. Mann



THOMAS ARCHER IN
THE CROWN JEWELS
From the Harvard Theatre Collection

firmly placed in the history of the American theatre. My pages will hereafter show their talents. But I can furnish the reader with an extraordinary review of their débuts, printed in the Albion of September 15, 1827:

> *The Bowery Theatre.*—The merit (combined with much novelty,) of the performances at this house is producing an abundant harvest to the managers. From the history of American theatres it is not easy to parallel the success of this establishment. How long such unexampled prosperity may continue no one can predict, but so long as the proprietors keep up their diligence and liberality, so long will this prosperity be deserved. During the last fortnight . . . no less than seven new performers have made their bow to the public. . . . Mr. Archer's *Alonzo* was certainly the best of his performances so far, and was received by the audience with much applause. A Mr. Vernon has appeared in *Lord Duberly.* His comic humour is rather chaste than rich, and excited less laughter than sometimes attends the representation of this most ludicrous personage. He is likely to become a useful actor. In *Cicely Homespun* (the same comedy) Miss Jane Fisher made her *debut.* She is considerably older than her sister Clara, and we hope it is not ungallant to say, that she is by no means so accomplished a performer. Her person and face are pleasing, and the style of her playing was unassuming and simple. It is possible that in some more happily chosen character she may make a more favorable impression. Her brother (really there is no end to this *angling* family) was more successful in *Zekiel.* It was a sensible, and effective piece of acting. His voice is fine, and his enunciation singularly clear and distinct. In country lovers, like *Giles* (Miller's Maid) and *Hodge,* he is likely to be of great use. *Mr. Comer's* second appearance in the part of a Yorkshire servant, justifies the opinion that his talents will augment considerably the strength of the company.
>
> On Wednesday a Mr. Holland came out in a farce called *a Day after the Fair,* written we are told by himself and for himself. The piece has no great merit. It is a mere vehicle for imitations and transformations. To look at Mr. Holland's face and person we should scarcely take him for a Momus or a Proteus. Yet he is a mixture of both. His hard, stern features, are capable of great comic expression, and his stout frame is as lithe and flexible as a serpent's. The part is that of a clever footman who personates half a dozen different characters, in order to expel a fidgety old gentleman from a house he has recently purchased. The experiment is sure to succeed, for a more unendurable combination of noise, riot, and offensiveness was never imagined. First comes a drunken cobler who thumps him; next a beggar woman with her brats who squalls at him; then a practising drummer who beats the *reveillee* in his ears; a washerwoman hangs her wet linen on his flowers, and a tragic actress makes him mad with her rant; then comes an opera-singer with her shrill *cadenzas;* and she is followed by a maniac just let loose from Bedlam. All these plagues drive the poor Squire out of his senses, and he abandons the cottage at a sacrifice of much of its value, and when the ecclaircisement

> [*sic*] takes place he discovers "a day after the fair," that he has been duped and deceived. Some of Mr. Holland's personations were surpassingly ludicrous. We never saw a more ingenious disguise than that of the Opera singer. He sings a good comic song, and is skilful in catching the voices and cries of animals. At one time we thought all the bipeds and quadrupeds of Noah's Ark were let loose upon us. This actor is a great gain to the establishment.
>
> Mr. W. Chapman brings with him a high name from the London Theatres, and his *Billy Lack-a-day* is a proof that he deserves his reputation, as a comedian. . . . It has been played here by Hilson, with much effect, but Hilson's humor is so peculiar to himself, that he is not likely to come into contact with any other actor. Without undervaluing his performance, we may say that we like Mr. Chapman's better. The immediate purpose of all broad comedy is to make us laugh, and he is the best low comedian who makes us laugh loudest and longest, without buffoonery and grimace. Mr. Chapman has also performed *Crack* in the *Turnpike Gate*. . . . He played it . . . very well, and in the drunken scene was extremely ludicrous . . . his comic singing is more effective than that of any other comedian on our stage.

On September 17th came another first appearance at the Bowery — that of Vincent De Camp, whom we remember as a brother of Mrs. Charles Kemble, if not as an actor at the Park, in the season of 1823-24. De Camp made his first appearance at the Bowery as Gossamer and Sylvester Daggerwood; he likewise became stage-manager for Gilfert. The Mirror, at least, was soon heartily sick of the bargain; but its irritation was slowly accumulated, and we may leave the expression of it till it breaks, a month or two later.

Let us not forget the older members of the force. On September 3rd, by diabolical "chance" the night the Park opened, Gilfert launched a magnificent grand ballet, The Caliph of Bagdad. Labasse got it up, and the cast was wonderful:

Caliph	M. Achille
Cadi	M. Durang
Yelmadin	M. Angrisani
Chief Eunuch	M. Schinotti
Lemarde	Mme. Passage
Zetulbe	Mlle. Celeste
Fatime	Mlle. Héloise
Kessie	Mme. Achille
Favourite	Mme. Hutin

This glittering and graceful thing had a long run, as it deserved to have; probably New York had never before seen anything remotely approaching its charm. Forrest and Wilson, at regular intervals, crept in between comedy and spectacle; the Bowery was well equipped. Forrest's Damon (on September 5th) was supported by Wilson's Pythias; his Jaffier on the 7th by Archer's Pierre; his Othello, on the 14th, by Archer's Iago. His William Tell, on the 18th, was followed by Chapman's Nipperkin. On September 19th, the Mr. and Mrs. Oakly of Barrett and Mrs. Gilfert were supported by the Lord Trinket of De Camp. The last-named gentleman was Sir Peter to Mrs. Gilfert's Lady Teazle (September 24th). With the acquisition of the excellent new talent for the regular company, and the retention of Forrest and Mrs. Gilfert, along with Barrett, Mrs. Barrett, and the best of last year's corps, I cannot but feel, despite the loss of Mrs. Duff, that the Bowery *ensemble* in September, 1827, was better than it had been at any time since the opening of the house; and the dancing troupe, as shown in the cast of The Caliph of Bagdad, simply obliterated the memory of any terpsichorean aggregation of the past. Great must have been the satisfaction of Gilfert as he viewed his splendid support. At the Park, Clara Fisher was the supreme magnet; but in the early weeks Mrs. Duff was also there, in joint appearances with Cooper. The Chatham was not yet open, though the newly altered Lafayette was opposing a strong company, including Wallack, Hyatt, Mrs. Wallack, Mrs. Fisher, and Mrs. Hill, sister of Henry and J. W. Wallack. Nevertheless, against all opposition, Gilfert could proudly point to his large array of artists.

On September 26th, for Achille's benefit, was brought out a little play called Love and Reason, with Young as General Dornton, Mrs. Barrett as Alice, De Camp as Vincent, Stevenson (new here) as Colonel Albert, Holland as Dingle, and Jane Fisher as Mrs. Dingle.

Here are some interesting bills. On October 4th, the first performance of Tom and Jerry at the Bowery employed De Camp as Tom, Chapman as Jerry, Roberts as Bob Logic, Holland as Jemmy Green, Mrs. Barrett as Kate, Mrs. Young as Jane, and Miss Fisher as Sue. Another attractive offering must have been Forrest's first acting in New York (October 8th) of Payne's Brutus, to the Tullia of Mrs. Gilfert. This being his benefit night, Forrest did the customary odd thing — he acted Endless, to Wilson's Robin, in No Song No Supper.

Signorina Garcia's Farewell.

A pang must have shot through many hearts when the bills of October 9th apprised that the Signorina would on that evening begin a farewell engagement, "preceding her departure on November 1st for Europe." If it could have been foreseen that the beloved singer was departing forever, the sorrow would have deepened into grief. She sang on the opening night her great part of Rosina, in Il Barbiere di Siviglia, assisted by Rosich and Comer, who thus found himself in unexpectedly large company. On the 12th, the bill was made up of the third act of The Devil's Bridge and the landing scene from Tancredi (of course for the never-failing charm of *Di tanti palpiti*). On the 16th, the Signorina appeared as Rosetta, to the Young Meadows of Keene. The bill for the 19th was Don Giovanni, with Barrett as the Don, Comer as Ottavio, Keene as Massetto, and the Signorina as

Zerlina. The Signorina also sang the landing scene from Tancredi. How one wishes some magic could reproduce for us the tones of that matchless voice! What was announced in the Post as the Signorina's benefit occurred on October 23rd, when a "musical *mélange*," under the title of L'Aspirante, enabled the beneficiary as Signorina Cavatina to astonish in a number of diversified songs; the first act of Il Barbiere di Siviglia was also performed. And Celeste and Mme. Achille danced. I cannot elucidate this matter of benefits; I know only that, on October 29th, was advertised in the Post, the "farewell benefit and last appearance" of the great singer. She then appeared as the Princess in John of Paris, her associates in the glory of that ever-memorable occasion being Keene, Chapman, Comer, Mrs. Barrett, and Jane Fisher. We never cease to marvel, in these early bills, at such unions of the operatic and the dramatic; it is as if Ada Rehan, James Lewis and John Drew, of Daly's company, had appeared about 1885 in the cast of an opera with Adelina Patti. We must remember, however, that the earlier actors could sing in a simple, artless way, and that the pieces in which the Signorina was now presented were made up, in great part, of spoken dialogue.

The emotional part of the farewell night of the Signorina was supplied, not by Boieldieu's opera, but by a rendering at the evening's close of a number of songs and duets in which the singer played on the heart-strings of her hearers. The musical numbers advertised in the Post were *Una voce poco fa* (from The Barber of Seville), *Dunque in sono* (a duet with Comer), an air from Der Freischütz (in German), *Che farò* (from Orfeo), *Baselito nueve* (in Spanish), *Non, je ne veux pas chanter, Naqui all' affano* (from La Cenerentola), *Tra-la-ra-la* (her famous French song), and a duet with Rosich (*La Lezione*).

The American of the 30th gives account of the farewell performance. The Signorina was not at her best in John of Paris: "her faculties were absorbed, her voice tremulous, and her whole manner indicative of the strongest emotion." In the songs "she became somewhat more mistress of herself, and ventured, though only occasionally, to trust her voice to its full swell; and then, as usual, it found an echo in every bosom." At the end, she came down to the footlights, to accompany herself on the harp, to sing her "Farewell"; she was not equal to the strain — she arose — Etienne struck a few notes on the piano — and to that accompaniment she sang the song, written at her request, by her colleague, Arthur F. Keene:

Away, o'er the blue waves of ocean,
  I go to my own native shores;
Yet this bosom will glow with devotion,
  To the clime and the scenes it adores.

Round memory's shrine fondly lingers
The joy that has twined here a spell;
And the harp that vibrates to these fingers
Sighs in sadness the tones of farewell!
Farewell! Farewell!
Sighs in sadness the tones of farewell.

Where Italy's bright skies are shining,
And France, sunny France, spreads her bloom,
This heart will look back with repining,
And its pleasure be saddened with gloom.

Deep thrilling emotions are breaking,
While my thoughts on remembrances dwell;
And my voice, as these visions are waking,
Breathes in sadness the notes of farewell!
Farewell! Farewell!
Breathes in sadness the notes of farewell.

I cannot tell the reader how much I should like to have heard Signorina Garcia sing; the thought of her *Che farò* breeds in me almost a perpetual benediction; no one since, except possibly Alboni, could have sung it with such mellowness, richness and suavity. Well, farewell, Signorina — God-speed to foreign shores, where, as Mme. Malibran, the very richest awards await you! You died early, alas! but you have a highest place among the very few unrivalled queens of song. Malibran, Jenny Lind, Adelina Patti — who is the fourth to that incomparable trio? when comes the fourth?

The Bowery, on prose nights, clung fast to its two spectacular hits, The Caliph of Bagdad and The Flying Dutchman; they called frequently to lovers of shows. On October 17th, however, Holland had his benefit, when he offered Love and Reason, followed by a piece he often afterward presented — The Whims of a Comedian, "consisting of ventriloquialism, &c., the whole . . . recited, acted, sung, and gesticulated by Mr. Holland alone." The reader here perceives the trail of the influence of Charles Mathews. The Albion of October 20th says that "some of his imitations are excessively curious" — the "cries and sounds of brute animals," for instance, and the "drawing of a cork." "Yet to what does this amount? Crowded houses to hear the bleating of calves and the explosion of corks."

The management followed The Caliph of Bagdad with another spectacle — Peter Wilkins, or, the Flying Indians. This was produced on October 22nd, and thereby anticipated by a month the Park's representation of the same work. The scenery at the Bowery was by Gordon, the machinery by Danes, and the apparatus by Schinotti. The part of Peter Wilkins was spoken by Mrs. Young and danced by Mme. Hutin. Chapman played Nicodemus Crowquill, John Fisher Nondescript, Mrs. Barrett Yourawkee, Mlle. Celeste Hallicarnie, and Vernon John Adams. For Chapman's benefit, on November 6th, these extra parts are advertised: Phelim O'Scud by Comer, John Adams now by Roberts, and the Columbat by Stevenson. Much dancing by the ballet figured in the representation. The piece was a huge success, and was given every evening for a while — of course in combination with other plays. The era of the one-play bill was still far in the future.

On the night of Chapman's benefit just noted (November 6th), another Fisher sister — Amelia — made her first appearance in America, warbling in When a Little Farm We Keep. On the same night Mrs. Vernon (Jane Fisher) sang with Chapman Clara Fisher's song, Buy a Broom. Amelia Fisher did not attain the success of her gifted sisters; her position in theatrical history is rather fixed by the boarding-house in Bullfinch Place, Boston, which she so long managed. William Warren, the younger, for years was one of her guests; and on certain ambrosial nights much good talk of actors filled the rooms of that modest abode.

The next night — November 7th — Spring and Autumn was first played at the Bowery, with Barrett as Rattle, and with other parts by Vernon, Mrs. Vernon (Jane Fisher now so announced), Stevenson, Mrs. Young, &c. Mr. and Mrs. Vernon—to join them now in art, as recently in matrimony — enacted on November 10th, Sir Anthony Absolute and Mrs. Malaprop. This was probably the lady's first appearance here in a character which was afterwards hers alone — especially at Wallack's; no one since, except Mrs. John Drew, has ever challenged her title to it. On November 10th, Mr. and Mrs. Barrett were Jack and Lydia, and Mrs. Young the elegant Julia.

Scattered interests must be forced into one paragraph. On November 12th, Celeste played Julio, in Deaf and Dumb, and, I conjecture, beautifully; on November 13th, William Forrest, brother of the greater Edwin, made his first appearance in New York as Matthew, in The Warlock of the Glen. He will stalk rather heavily through subsequent pages of our history.

Miss Rock; Miss George

The distracted Park must have thought the Bowery held a cornucopia of pleasant surprises. The acquisitions in talent and in successful spectacle had already exhausted superlatives; and in darkest November come two more lovely ladies to distract a baffled opposition. Clara Fisher at the Park had seemed to be beyond the pale of rivalry; but now it would seem almost as if the invincible one were divided in two, and that the comedy part of her was incarnated in Miss Rock, and the singing part of her in Miss George. Simpson must have been at his wits' end.

Mary Ann Rock appeared first on November 19th as Letitia Hardy, and in a new protean comedy called Seven's the Main, or, Winning a Husband, in which she sustained seven characters. Even Clara Fisher had attempted only *four* Mowbrays, though later she was to increase the number, for dear versatility's sake. On the next night, Miss Rock played Albina Mandeville and the same seven parts in the new afterpiece. Her third appearance was as the Widow Cheerly and Thérèse (November 22nd). With Barrett she played in The Honeymoon on the 23rd.

Amelia George, a timid, pleasing girl "from the Haymarket, London," made her bow on November 21st, as Rosetta, her sister, Mrs. Gill, "from the Theatre Royal, Bath," appearing as Lucinda, and the perennial Keene enacting Young Meadows, as he seemed bound to do when anybody wished to sing Rosetta. Keene and Miss George sang in The Cabinet on November 24th, and on the 26th, The Sergeant's Wife "first time in America," presented De Camp as Cartouch and Mrs. Gilfert as Lisette. On the 27th, Miss George and Keene sang in Brother and Sister, and Miss Rock warbled in Rosina, or, the Reapers. The bills were flushed with variety. Miss Rock's first benefit, November 28th, presented her as Helen Worrett; also as Marian, in Turn Out. In the latter, Holland was Gregory, and Keene Somerville. On the last day of November Brother and Sister and The Poor Soldier united Miss George with Mrs. Young, Mrs. Barrett, Comer, Keene and Chapman in dramatico-musical co-operation.

Both the Albion and the Mirror liked the new aspirants. An article in the former, for November 24th, places both ladies before us:

> Miss Rock we have seen, and infinitely harder than her name, must our critical hearts be, if we do not award to her a very high rank amongst the living actresses of lively comedy. . . . The person of Miss Rock is flexible, well-formed, and not ungenteel. Her face, in spite of our gallant disposition, we cannot praise except for its expressiveness. Her voice is pleasing and clear. With the stage she seems to be perfectly familiar. . . . She shews a marvellous quickness and ease in availing herself of those little airs and graces, which nothing but long habit and use, can teach or suggest; more especially is this talent perceptible in the representation of romping girls, hoydens, and the livelier characters of high comedy. In *Albina,* (The Will) *Laetitia Hardy,* the *Widow Cheerly,* and a congregation of parts in a piece called *Winning a Husband,* she displays the utmost self-possession, *tact,* and skill, and produces the highest effect. . . . We should dwell on the lack of refinement which marks her elegant comedy. The assumed *rompishness* of *Lætitia* is admirable . . . but when she appears in her real character of a delicate and accomplished female, there is a manifest deficiency of lady-like gracefulness. As a singer, Miss Rock rises above her sister performers. In comic songs she is very successful, and in various airs agreeable and tasteful. In short, she is an actress of talent, and has produced an impression decidedly favourable.

> Miss George . . . has made her *debut*. . . . Though succeeding Signorina Gargia [*sic*] in *Rosetta* . . . and singing the same songs, yet she overcame that great difficulty, and has won for herself the richest opinions of Americans. The voice of Miss George is of a clear, sweet, and pleasing order, and she has a great deal of science. Her taste is very pure, and she never indulges in any grasp for ornaments and effects beyond the easy reach of her powers. In *Bonnets of Blue, Cherry Ripe, Bid me Discourse,* she was extremely happy. . . . Mrs. *Gill* (the sister of Miss George) made her first appearance on Wednesday, in the same opera. Her timidity prevented her from making the best impression of which she is clearly capable. She is an agreeable singer, and will be a desirable addition to the Bowery company.

The Mirror, of December 1st, observes of Miss Rock: "Her person is small, but well formed; her carriage easy and graceful; her countenance pleasingly expressive, though by no means handsome; and her voice clear, full-toned and melodious. — The principal characteristic of her acting, we should say, is vivacity." Miss George "is a most enchanting songstress." The reader would profit by turning to that long review in the Mirror.

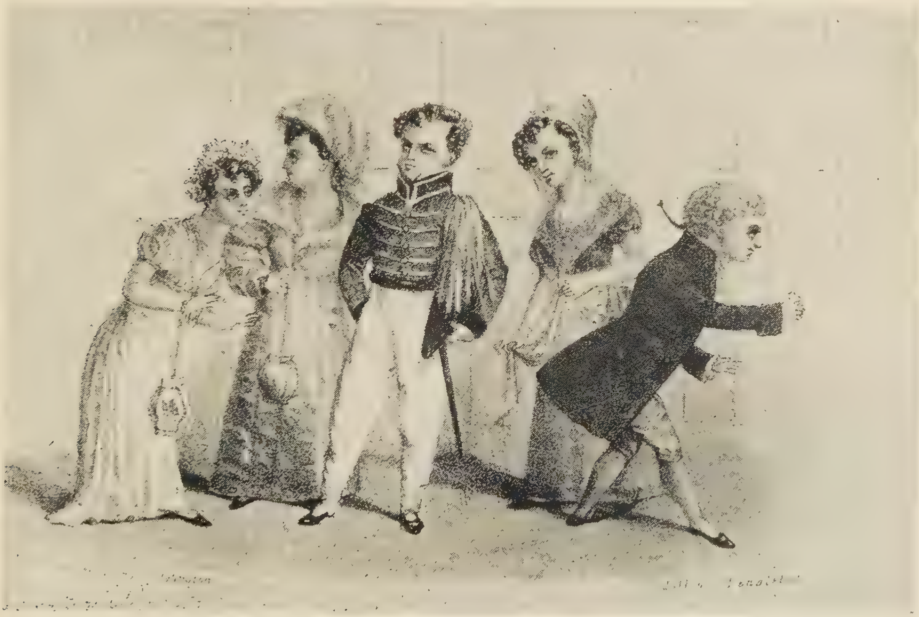
FORREST; PEARMAN; DE CAMP

The ever-vigilant management nodded not. Forrest returned on December 3rd as Brutus, with Mrs. Gilfert as Tullia — perhaps to offset the attractiveness of the newly refurnished and enlarged Chatham, opening on that night. On December 4th, Keene and Miss George sang in Clari, and Miss Rock repeated the popular Winning a Husband. These two ladies acted again on the 6th, the first in Brother and Sister, the other in The Citizen and in The Hundred-Pound Note. December 7th brought together Forrest as Shylock and Mrs. Gilfert as Portia. For her second benefit on the 8th, Miss Rock again appeared in The Hundred-Pound Note and The Citizen, and Miss George sang in John of Paris, once more challenging comparison with the regretted Signorina.

On the 10th, the dashing and handsome Pearman came back after an absence of four years, as Count Belino; of course the Rosalvina was the popular Miss George. These two sang Jocoso and Vespina on the 14th, and Henry and Rosa in Fontainbleau (always *sic*) on the 17th, Keene on this occasion appearing as Winlove. Pearman offset to some extent the furore at the Park over the singing of the recently imported Charles E. Horn. Pearman and Miss George, on December 19th, shone in two operas — as Orlando and Floretta in The Cabinet, and as Crop and Margaretta in No Song No Supper. Pearman's benefit, on Christmas Eve, brought out a new opera, The Freebooters. The cast included Pearman as Eduardo, Comer as Uberto, Keene as Oggero, De Camp as Gianni, Amelia

BARBIERE, DANCER
From a Lithograph of Pendleton, in the Harvard Theatre Collection

AMELIA GEORGE AS ROSETTA
From an Engraving by S. H. Gimber, after a Drawing by J. Notz



LOUISA LANE (LATER MRS. JOHN DREW) IN TWELVE PRECISELY

Fisher as Lena, and Miss George as Isabella. It was repeated on the 26th. Lucky Gilfert!

Let us not forget the drama, though we are dazzled by rockets of vocal splendour. Forrest remained for the dramatic nights, appearing as Rolla, Sir Edward Mortimer, etc. The Mirror of December 8th has a long account of his Lucius Junius Brutus; on the 15th it thus extols his Shylock:

> In Mr. Forrest's playing, we rarely see a violation of that kind of consistency which painters term *keeping*. His idea of whatever character he personates, seems always to be formed from a close and accurate survey of the whole part; and however the appearance, language, and manners of the assumed being may vary in the progress of the play, he still appears before us the same individual, and only changed in so far as he is acted upon by new modifications of circumstances. This we consider a great merit. . . . By this unity he gives an individuality to the part he assumes, so that they exist separately and distinctly in our memory, each marked by its own peculiar attributes, accurately conceived, and forcibly delineated, from first to last. His Shylock rises up in recollection, while we write, not as a part put on for an hour, but as a being whom we have seen, and whose grievances we commiserated, and in whose revenge we took a part; and we find great difficulty in persuading ourselves that the credulous Moor, the patriot Tell, the hoary headed Lear, and the crafty Jew—the dissimilitude of the characters, as drawn by the poet's being so fully maintained by this wonderful actor—were indeed all of them exhibitions by one and the same individual.

Perhaps this is flaunting Americanism in the face of the Albion, whose British mind was likely to be clouded with a doubt when the thought of Forrest floated across its still spaces. For Forrest's benefit, on December 18th, his Brutus was opposed by the Tullia of Mrs. Gilfert, and Wilson, Archer, and others added to the tragic woes of the evening. On the 20th Wilson had a benefit, and then Evadne was given, with Mrs. Gilfert as the heroine, Wilson as Colonna, Forrest as Lodovico, and Archer as Vincentio. The bill was popular enough to bear repetition on the 22nd.

The Mirror was almost brutal in its attacks on De Camp. As actor, it says on December 22nd, he "gabbles like a goose amidst the swan-like quire"; his stage-management, like his acting, is very bad. "The New York Theatre, in consequence of his *mis*-management, is fast falling into disrepute." Nevertheless, this faulty one took a benefit on December 28th, with a repetition of Fontainbleau. He also promised in the American, as for the first time, the farce of Mr. Tibbs. The Post also advertised for this occasion the drama of One Hundred and Two, or the Veteran and his Progeny, a piece famous in the repertoire of Finn. The cast, according to Ireland, included De Camp as Philip Garbois, Faulkner as Jerome, Young as Pierre, Mrs. Jones as Mme. Leronde, and Mrs. Barrett as Isabella. The newspapers bear very scant advertisements for this season.

On December 29th, a new pantomime, The London Apprentices, saw the light. The scenery was by Gordon and Serra, and the parts were mimed by Read, Schinotti, Collingbourne, Stevenson, Fisher, and Miss Kent. For Barrett's benefit, on December 31st, The Sergeant's Wife enlisted De Camp as Old Cartouch, Fisher as Sergeant Louis, Chapman as Robert, Stevenson as Frederick, Mrs. Barrett as Margot, and Mrs. Gilfert as Lisette. On the same evening, the American advertises, Barrett will play Edward Augustus Tibbs, Collingbourne Crankly, and Mrs. Jones Mrs. Tibbs, in the new farce, Mr. Tibbs.

Thus ends the year 1827, at the New York Theatre, Bowery. I do not know what New Years thoughts possessed Gilfert, as the chimes rang out the hour of twelve. I fear the suicidal competition, with four first-class theatres bidding for custom, had not presented him with an encouraging balance at the bank; but artistically the results were imposing. The world of stock actors had gained by the accession of Holland, Fisher, and Mrs. Vernon (the last-named, by the way, had seceded to the new Chatham); the farewell to the Signorina was almost epic in its grandeur; Miss Rock and Miss George were additions of great importance to the starry heavens; Pearman had returned; and Forrest, Wilson, Mrs. Gilfert and the great French dancers had maintained their former high position as regular visitors. If this was not an artistic record to be proud of, Gilfert must have hitched his wagon of hope to a theatrical star impossible in the palmy days of the drama.

The Bowery, like all other theatres on January 8th (New Orleans day) was illuminated, and produced a piece called The Female Spy; in this Young appeared as General Jackson, Archer as Frederick Stanton, Holland as Martin, and Mrs. G. Barrett as Rose. The Battle of New Orleans was given on the same night at the Chatham, and Old Hickory at the Lafayette. General Jackson was therefore made heroic in three houses at once.

Another new melodrama reached the Bowery on January 5th — Alfred the Great, or, the Enchanted Standard; in this case, as in that of Peter Wilkins, the new house passed the old by several weeks to the goal of a first production of a given play. The Bowery cast advertised in the American included Barrett as Alfred, Archer as Edwy, Faulkner as Greybald, Stevenson as Odune, Wilson as Guthrum, Comer as Gog, John Fisher as Osric, Mrs. Young as Judith, Mrs. G. Barrett as Elswitha, Mrs. Jones as Birtha, and Amelia Fisher as Blanche. The American also advertises, for January 12th, a double pest of infant phenomena — Master MacReading as Douglas, and Master Henry as Glenalvon. Ireland says that Mrs. Entwistle, who, on this occasion, played Lady Randolph, made therein her first and perhaps only appearance on the Bowery stage. Mrs. Entwistle must have felt degraded in thus supporting children in so sad a perversion of a popular tragedy; these children appeared again on January 19th.

On January 16th the Bowery produced a long-advertised and late-arrived *ballet-d'action,* Cleopatra, which carried the season through the worst theatrical weeks of the year. In the present offering Celeste appeared as Julius Cæsar, Mme. Hutin as Cleopatra, Barbiere as Apollodorus, Schinotti as Ptolemy, Angrisani as Achyllas, and Florence as Photinus. Incidental dances were executed by M. and Mme. Achille and Mlle. Héloise. I wonder how we should like this performance today? I suspect it would differ but little from the best dancing of, say, day before yesterday; by which I do not for a moment imply that the dancing of today would be better. I mean simply, that the formula of French and Italian ballet changed but little during the Nineteenth Century. Cleopatra was given almost nightly in the early days of its success at the Bowery.

Nevertheless, Forrest and Mrs. Gilfert persisted in tragedy. On January 22nd, Forrest was King Lear, and Holland Tristram Sappy. Forrest's first New York appearance as Macbeth occurred on January 30th; he was supported by Mrs. Gilfert as Lady Macbeth. How many parts the young tragedian had essayed during his long career at the new Bowery! His repertoire was growing to equal that of Kean or Macready. He repeated Macbeth for Young's benefit on February 1st.

The Park was kept going during these darkest days by the engagement extraordinary of Pearman, Horn, and Mrs. Austin in opera; but the Bowery, in February, seemed to be having a long winter's nap. On February 6th, Holland had another benefit, when he offered The Honest Thieves, with himself as Abel; The Fiddle Faddle Family, with all characters by Holland; and The Spectre Bridegroom, with Holland as Diggory. Nothing else of interest broke the ice of February; of course Cleopatra, Peter Wilkins, Alfred the Great, and other big spectacles continued to solicit playgoers who heard with their eyes.

Yet the zenith was past; the Bowery never quite kept up its original appeal, and mid-winter, 1828, found it gasping; it and its three big rivals were doing very badly. On January 26th the Albion states:

> The Theatres have been exceedingly ill-attended for some time past. . . . If the names of Mr. Horn, Mr. Pearman, and Mrs. Austin, can only draw about 200 persons, (which was the fact on Monday,) in one of the finest operas, Othello's occupation would seem to be gone. . . . Perhaps it would be better to speak out at once and say, what really seems to be the fact—that theatres are not so fashionable as they were wont to be. With Kean and Macready seem [*sic*] to have departed all love for the tragic muse, and with Signorina Garcia all taste for operatic entertainments. . . . The spread of music and the general introduction of the piano into private families, lessens the keenness for the theatres—for who will be at

> the trouble and expense of going to a theatre to hear a bad song, when they can be admirably accommodated with the same thing at home.

This notice ends on the humorous chord; the Mirror of February 2nd treats the problem in a singularly sane and philosophic manner. Probably all the managers could have cried Amen! The gist of its thinking was that "New York cannot adequately support four theatres. Three may live, but two are amply sufficient." The public has been spoiled, and "like practised *gourmands* have lost all relish for simple, wholesome food."

Miss Rock Again; George Holland

Nevertheless, the Bowery, like the others, continued. Miss Rock returned on February 12th as Letitia Hardy and the multiple-heroine of Winning a Husband; she progressed through the Widow Cheerly, Albina Mandeville, Helen Worrett, Annette (The Maid and the Magpie), Lucy Ashton, and other favourite parts. The hard times at all houses are indicated by the benefits — early and often — during these middle days of February. On Washington's Birthday, Dunlap's translation from the French of Goubaux and Ducange — Thirty Years, or, the Gambler's Fate — was first acted. It was another version of The Gambler's Fate, seen at the Park in the preceding November. At the Bowery the cast included Barrett as George St. Germaine, Archer as Warner, Mrs. Barrett as Albert, Mrs. Gilfert as Amelia, and Mrs. Jones as Mrs. Buman; the American gives no more. The 29th of February closed with a tragic crash; Forrest and Mrs. Gilfert once more appeared in Macbeth.

March came in without a flurry. Forrest, Holland, and Miss Rock were in harness, and, when they did not appear, melodrama and spectacle reared their heads. On March 4th, for her benefit, Celeste again acted Julio, in Deaf and Dumb; on that evening, John Howard Payne's amusing comedietta, The Lancers, was first acted here, with Barrett as Lennox, Stevenson as Belton, Faulkner as the Admiral, Amelia Fisher as Louisa, and her brother John as Peter. Students of American drama know that the play deals with the perplexities of two young Lancers who temporarily share but one coat between them.

But we must not forget Holland, king of farceurs. He played Tristram Sappy, in Deaf as a Post, on March 6th, after Forrest's Othello, and Timothy Button, in My Landlady's Gown, on the 10th. A new farce, Jealous on All Sides, or, the Landlord in Jeopardy, revealed him (March 15th) as Farrago, with Stevenson as Fabrice, Archer as Alexo, Fisher as Passado, Amelia Fisher as Leonora, and Mrs. Roberts as Clara. That other Fisher — Mrs. Vernon — was greatly missed in these last weeks at the Bowery. The Chatham was the gainer somewhat earlier by her services;

but the Chatham had now closed its doors. In her sister's absence, Amelia Fisher, it is observed, had more than her share of parts in farces old and new.

So little of importance was now occurring at the Bowery, that we can afford to play with our subject. "J. W. Bell, Printer to this Theatre, respectfully informs the public generally that on Tuesday evening [March 18th] will be performed the favourite pieces of The Blue Devils, The Lady and the Devil, and The Devil to Pay, for the Benefit of the Printer's Devil." Major Stevens, on the 19th, again enacted Tom Thumb and Goliah. Another benefit — Holland's — on the 22nd, gave We Fly by Night, a new interlude, Hops and Steps, with De Camp as Bowkik, and Holland as Orator, dances by Barbiere and Mme. Hutin-Labasse, and the famous Hamlet Travestie. In this De Camp was Hamlet, Holland Ophelia and Gravedigger, and Mrs. Young Gertrude. That bill sounds like the usual mid-summer madness, not like March madness at all. But benefits were running early in 1828.

LITTLE LOUISA LANE; MRS. SLOMAN

Roberts returned on March 27th, in his great part of Wormwood, in The Lottery Ticket, and thereafter appeared in many favourite characters; on the 27th, likewise, Holland was Hawbuck to the Reuben Glenroy of Wilson, and the Rosalie of Mrs. Barrett. The next evening, Miss Louisa Lane, "aged eight," emerged as Little Pickle and proved herself the greatest prodigy of them all. She was the legitimate successor of the Clara Fisher of some years before in England; she had but recently arrived in America from her native England. Miss Lane in due time became Mrs. Henry Hunt; after some years she was Mrs. Mossop; she will always be remembered as Mrs. John Drew, wife of the popular comedian, and mother of the John Drew of Daly's Theatre. But this is anticipating with a vengeance, when the object of our interest at present is a clever child of eight. Miss Lane, at the Bowery, went through the Four Mowbrays on March 31st, and again on April 29th. On May 6th, she acted Goldfinch! Clara Fisher in little!

Mrs. Sloman, a feature earlier in the season at the Park, came out (April 1st) at the Bowery as Belvidera, with Forrest as Jaffier and Barrett (!) as Pierre. The reader has noted that the stars were now sometimes playing engagements in two or more theatres during one season. It must be admitted, however, that the most attractive generally allied themselves infallibly and immutably to the exclusive Park. For the benefit of Wilson, on April 2nd, another star (this time from the Chatham), Miss Emery, played Calanthe to Forrest's Damon, and Wilson's Pythias. Wilson also appeared as M. Morbleu, with Crook as Tom King. But it was Mrs. Sloman who now rendered the tragic heroines impressive. She and Forrest were seen in Macbeth on April 3rd; they acted Othello and Desdemona on the 5th. Mrs. Barrett acted Aladdin, on April 8th, and on many nights subsequently. Forrest and Mrs. Sloman followed (April 10th) in The Merchant of Venice, and (April 14th) in Evadne. The latter was for the benefit of the lady, and naturally her husband rendered some of his inimitable songs. On the 16th, Mrs. Hughes returned as Emilia, to the Othello of Forrest, the Iago of Wilson, and the Desdemona of Mrs. Sloman. Forrest played Sir Giles Overreach on April 18th, and took a benefit on April 23rd, when he was Othello to the Iago of Cooper — the latter's first appearance on this stage. Two nights earlier, for Cooper's benefit, Forrest as we saw, went down to the Park, where Cooper was closing an engagement, and acted Iago to Cooper's Othello, the parts being reversed for the two occasions, one observes. During this engagement of Forrest, a "Young Lady" had supported him as Virginia and as Margaret Overreach.

On the 25th, a tragedy, The Maid of Missolonghi — a name suggestive of Byron and the struggle for Greek independence — enlisted Young as Ibrahim, Reed as Hassan, Walton as Demetrius, Archer as Selim, Stevenson as Jarvis, and Mrs. Barrett as Ada. It did not immortalise its author or the Greeks. Nevertheless, the author had a benefit on May 14th.

Brier Cliff Again

And speaking of benefits, on April 29th George P. Morris, who must (as we shall see) have thrived on benefits, as the author of Brier Cliff, had another at the Bowery. The play was presented with Archer as Alfred Leslie, Roberts as Dr. Meredith ("written expressly for him"), Thayer as Musgrave ("written expressly for him"), Anderson ("with permission of Mr. Sandford") as John McArthur ("written expressly for him"), De Camp as Onalaska, Stevenson as Eugene Grant, Faulkner as Parson Shepherd, Young as Lord Howe, Fisher as Major Waldron, Read as Cowboy, Schinotti as Sentinel, Mrs. Barrett as Mary, Mrs. Hughes as Crazy Bet, Mrs. Jones as Polly, and Mrs. Roberts as Maud.

Since this play was never printed, let us get some idea of its contents from the synopsis of scenery published, the day of the performance here, in the American:

> Act 1st—Scene 1st—View of the North River—Crazy Bet's Cave. Act 3d—Scene 1st—View of the Old Federal Hall in Wall Street, taken from the original view of 1783—Scene 3d—Sandy Beach in Connecticut —Indians cross the Sound in canoes—Characteristic Dance, by the Sons of the Forest—Act 4th—Scene 2d—View of the Highlands, Encampment of the American Army—Scene 5th—Parson Shepherd's house on fire.—Act 5th—Scene 1st—A garden Scene—Scene 3d—An Original view of the Battery, Staten Island, &c.—The British ships at anchor in the Bay, taken from an original drawing, made Nov. 23d, 1783, by Mr. Gordon.—Embarkation of the British troops, &c.

Little Miss Lane, for Morris's night, gave The Four Mowbrays, and Celeste and Hutin-Labasse danced.

HAMBLIN; COOPER AND FORREST

Thomas Hamblin emerged on April 30th, in his usual coming-out part, Hamlet, with Miss Rock as Ophelia; he played William Tell on the 2nd (Miss Lane being Albert), and in The Honeymoon, with Miss Rock, on May 3rd. These two were, I should suspect, rather uninspired representatives of Romeo and Juliet, on May 5th. Barbiere, Mme. Labasse and Celeste followed the tragedy with a *pas de trois*. Hamblin's benefit, on May 8th, brought A Bold Stroke for a Husband, with himself as Julio, and Mrs. Hamblin as Donna Olivia. He and his wife also appeared in Is He Jealous? and Miss Rock and Barrett, in Matrimony.

There was but little time left for the first Bowery Theatre. The last glittering thing within its walls was the joint engagement of Cooper and Forrest, beginning on May 9th; of course, they began as Pierre and Jaffier respectively — the time-honoured choice of Cooper for such co-operative engagements. I cannot imagine Mrs. Hughes as Belvidera. On the same evening, Plot and Counterplot ended the bill, with Chapman as Pedrillo. Cooper's Othello was (on May 10th) matched with Forrest's Iago; on the 13th Cooper was Brutus and Forrest Antony, with Barrett as Cassius. Cooper played Leon, on May 15th, to Miss Rock's Estifania; on May 17th, he was Iago, and Forrest Othello, by the courtesy of ancient reversal of those parts between stars. Another neat bit of alternation occurred on the benefit nights of the two great men; for Cooper's, (May 19th) he was Damon, and Forrest Pythias — for Forrest's (May 21st), Forrest was Damon, and Cooper, Pythias. What could have been prettier? On Forrest's night, Miss Hamilton made her "first appearance," as the Young Widow.

The fire-demon drew nearer. Unaware of this, Gilfert brought out (May 12th) the long popular musical farce of The Invincibles, with Miss Rock as Victoire, Roberts as General Verdun, Stevenson as Captain Floriville, De Camp as Brusque, Comer as O'Slash, and Amelia Fisher as Juliette. This was one of those dashing things that gallop into success. In the days of Mitchell's Olympic the marches and drills of the girls set the audiences wild. It was the first thing of its kind. On May 23rd it pranced on the Park stage, we know, with Clara Fisher as Victoire and Barnes as Verdun. On the same evening it was repeated at the Bowery, for Miss Rock's benefit, "previous to her departure for the South." Such was, as it were, the invincibility of The Invincibles. On May 12th, the first night of the piece at the Bowery, Seiltanzer Herr Cline started and startled by his wonderful performances on the elastic cord; he had no business in a real theatre, any more than had Hunter and others at the Park, but he was a superb artist, and I fear we cannot easily shake him from the history of the legitimate drama in New York. He performed after Julius Cæsar, on the 13th! Perhaps, after all, we upholders of the dignity of the theatre are a little too arrogant in our exclusions; the public is far more lenient.

Burning of the Theatre

On May 26th, Mrs. Gilfert advertised her benefit. She was to play in The Gambler's Fate, with her little daughter, Sophia; The Hundred-Pound Note was to follow, with Chapman as Billy Black in the first act (he had frequently played the part during Roberts's long absence), and with Roberts as Billy in the second. But that evening a fire started at six o'clock in a stable on the north side of Bayard Street, between the Bowery and Elizabeth Street. A fresh wind carried the flames rapidly, and, to quote from the American of the next day, "the south east angle of the pediment" of the Bowery, "which was of wood — was seen to be slowly kindling . . . all efforts . . . being found unavailing," the theatre "was left to its fate and was utterly destroyed." But "the awful magnificence of the spectacle . . . cannot be described." Many neighbouring buildings were burned. The Bowery Theatre was insured, says the American, for $50,000.

Thus went up in smoke one of the most ambitious of theatrical schemes. Certainly the last few months had not carried on the success of the earlier; yet Gilfert's last engagement — the joint appearances of Cooper and Forrest, both counted as Americans — showed how indefatigable was his spirit. A benefit for the distressed actors — who had lost their occupation and their wardrobes — occurred at the Park on May 31st. The wonderful bill I have given elsewhere. A benefit to Mrs. Gilfert attracted at the Lafayette on June 4th. We shall find the Bowery actors soon performing at the Sans Souci, Niblo's Garden.

CHAPTER XI

THE NEW LAFAYETTE THEATRE, THE CHATHAM, MOUNT PITT CIRCUS, MISCELLANEOUS, 1827-1828

IT was only for one glad month that the Park and the Bowery had control in 1827-28; on September 29th, the Lafayette Theatre, thoroughly renovated, enlarged, and improved, opened its doors for a very showy season of melodrama, equestrian spectacle and tragedy on a big scale.

The splendours of the new establishment are retailed in the Mirror of October 6th — a publication to which we are indebted for the fine engraving of the façade reproduced in our book. Since I believe nothing is more unreadable than the account of past architecture, I glean from the Mirror but stray bits. The house was " located in Laurens-street, about 100 feet north of Canal-street, and extends in depth from Laurens to Thompson-street, about 200 feet." The front " was of Eastern white granite . . . The lobbies are spacious, and are thoroughly ventilated by twelve windows in each tier. . . . The interior is the most elegant in the country . . . a ventilator is placed over the door of each box . . . The saloons, which are very elegant, are kept . . . by Mr. Stevenson, late of Chatham Garden. The elegance, and beauty of the dome attract the immediate attention of the spectator. A superb gas chandelier is suspended from the centre, directly under the ventilator."

The next paragraph, with its account of stage apparatus, and improved methods of lighting from above is too important to be omitted; I fancy that the innovations were revolutionary:

> The stage, with its scenery and machinery, exceed [*sic*] all former attempts in this country . . . is one hundred and twenty feet deep, and in some places one hundred feet wide, being greater than any known in the United States or Great Britain. The machinery is managed above the scenes, and the stage lights are also placed there. This is the greatest improvement of the whole. The light is more natural, and imparts an unequalled brilliancy to the productions of the artist. It also strips the stage from the lamp ladders which prevented the wings from being opened beyond a certain width; so that now the width of the stage presented to the audience may be increased at pleasure. The effect of this arrangement is strikingly exemplified in the splendid procession scene of the Bride of Abydos, which presents a spectacle more imposing than any we had ever witnessed.

The Mirror in that article reflects the entire company: Messrs. Burroughs, Henry Wallack, James M. Scott, Thayer, Walstein, Richings, Faulkner, Hyatt, Anderson, Dinneford, Doyne, Keaten, Somerville, Richards, Thomas Placide, Nelson, Hamilton, Eberle, Denman, Collins, E. H. Conway, W. Conway, Mesdames Hill, Stone, Wallack, Walstein, Conway, Fisher, Green, and Misses Twibill and Sophia and Elizabeth Eberle.

The lengthy account ends with a statement of great improvements wrought by Sandford in the neighbourhood. "Mr. S. has erected, in the short space of four years, in the immediate vicinity of the Theatre, upwards of forty stores and dwellings, some of them of the most elegant description. It is principally due to his exertions that Canal-street, in which he has erected about twenty stores, has so rapidly become a place of extensive business." Verily, then, residents should extend patronage to his theatre.

The exceeding fulness of the list of artists saves the trouble of recapitulating many casts. Here Henry Wallack was to find a year's home after his Chatham failure; Burroughs was inevitable, where horses might suggest Astley's, or melodrama the Surrey; Scott simply must belong to any big theatre that housed big shows. Thayer, an admirable light comedian, might have been at the Park, where a successor to Simpson was sadly needed in the Gossamers and Tangents of polite drama. Hyatt we know and Faulkner, recently of the Bowery. The presence of Richings, after so long a service at the Park, must have surprised many patrons of the new temple. "Irish" Anderson was better in his line than any one at the Park. The women of the company — Mrs. Hill, Mrs. Stone, Mrs. Wallack, Mrs. Walstein — do not much impress me.

The first programme (September 29th) offered nothing new except Prosper Wetmore's address, spoken by Mrs. Hill. Wallack and Mrs. Stone appeared as Aranza and Juliana, with the support of Hyatt, Mrs. Wallack and Mrs. Palmer Fisher. Mr. and Mrs. E. H. Conway and Miss Deblin then danced; immediately thereafter, The Wandering Boys were somewhat mature in the persons of Mrs. Fisher (Paul) and Mrs. Wallack (Justin). Wallack was the Count. Later on, Mrs. Wallack and Mrs. Fisher seem to have exchanged parts. Surely this was not much to proffer as inducement for a new house (practically), somewhat remote from the usual theatrical territory. The second night (Monday, October 1st) presented Mrs. C. Green as Rosina, with Richings as Belville, and Denman as Captain Belville, followed by The Bride of Abydos — whose splendid procession scene we have just heard commended by the Mirror — with Mrs. Wallack, Burroughs, Scott, and Richings. The Mirror of October 6th declares "The scenery throughout is rich and beautiful beyond our conceptions of scenic illusion." The effect of the sunset scene by Jones was "magical."

Anderson played O'Rourke, in The Irish Tutor, on October 3rd, and The Bride of Abydos ran on. Better literature flourished on the 4th; Speed the Plough brought out Faulkner as Sir Abel, Wallack as Bob Handy, Mrs. Fisher as Lady Handy, and Mrs. Wallack as Susan. But, as if to atone to Laurens Street, The Warlock of the Glen ended the bill, Scott and Mrs. Stone no doubt thrilling with becoming weight. Was Laurens Street unruly? At any rate, the advertisement reads: "a strong police is engaged, under direction of Mr. Hays, high constable." The announcement of prices might account for this: Boxes, 75 cents; pit, 37½ cents. One notes the absence of a gallery, which loss indeed is commended by the Mirror; but did former autocrats of the upper regions resent their extrusion from the new house? In London, they certainly would have done so.

I fear the reader will not find his mind refreshed by the offerings of Sandford's grand theatre. Tom and Jerry (on October 6th) by Wallack and Richings, with Burroughs as Logic and Mrs. Wallack as Kate does not seem to scale Olympus, though the beautiful Miss Twibill as Rosalie Somers, on the 8th, promised something better. On this evening H. Eberle was featured as Sheepface, in The Village Lawyer. John Mills Brown made his first appearance on October 10th, as Zekiel Homespun, to the Cicely of Miss Twibill, who sang The Dashing White Sergeant. The Poor Soldier followed, with Brown as Patrick. Thayer appeared on the 12th as Rochester, to the Captain Copp of Faulkner, and the Mary of Mrs. Wallack. On the same evening, J. M. Brown was Gunnel, in an interlude, Yard-Arm and Yard-Arm. Thayer was Megrim in The Blue Devils, on the 13th, and Jack Hopeful, in Botheration, on the 14th. Mills Brown was specified for the 16th, as Robin Roughhead. To read the Post, then, one would judge that Brown and Thayer were the biggest attractions in the casts. On the 17th, however, Sophia Eberle was featured as Belinda, in Modern Antiques, Mills Brown being Joey. Lodoiska followed, with Richings, Brown, Walstein, Wallack, and Mrs. Green. Lodoiska pointed the melodramatic path the huge theatre was to tread. Besides The Bride of Abydos, the mid-October period brought several performances of The Floating Beacon, with Scott and Mrs. Hill. One is not surprised, therefore, to find The Avenger on October 29th, with Burroughs as the Moor, and Mrs. Hill as Stella di Procida; and The Idiot Witness, or, the Assassin of the Heath, on the 30th, with Scott as the Sieur Arnaud, Mrs. Fisher as Walter, and Thayer as Gilbert, the Idiot Witness. This is getting close to the melodramatic days of the Bowery and Purdy's National of a decade or more later. But Brown, on the 26th, was Tony Lumpkin, with Mrs. Stone as Kate, though Tekeli emerged on November 3rd.

The Spy, on November 6th, was perhaps a bit better; Wallack played Harvey Birch, Scott Captain Lawton, Walstein Major Dunwoodie, Palmer Fisher Colonel Singleton, Richings Henry Wharton, J. M. Brown Sitgreaves, Mrs. Wallack Frances, Mrs. Walstein Katy Haynes, and Mrs. Fisher Sarah. This cast would not have pleased the more refined audiences of the Park, or even (in those days) of the Bowery. But we are glad to find out from the American who the perpetrators were. On the 10th, St. Mark's

Day, or, the Tribunal of Venice, enlisted Scott as Zenaldi, Wallack as Roberti, and Thayer as Lorenzo. Of course, melodramatic thrills were always dissipated by farcical uproar; therefore The Review closed this bill, with Brown as John Lump, Anderson as Looney McTwolter, Burroughs (how could he do it?) as Caleb Quotem, and Sophia Eberle also assisting.

Somehow I feel a rarer atmosphere in the offering of the 12th: Planché's version of Kenilworth, with Burroughs as Leicester, Scott as Sussex, Wallack as Mike Lambourne, Mrs. Stone as Elizabeth, and Mrs. Wallack as Amy Robsart. The rarefication of this air is due to Walter Scott, not to the actors, most of whom I imagine to have been heavy, if impressive. But when one thinks of the Amy, over forty years later, of Adelaide Neilson, "beautiful and gifted!" If the play may have gone off heavily, the farce — an entirely new one — The Pringles in Town — may have atoned, when thus cast:

Old Pringle	Mr. Faulkner	Flourish	Mr. Collins
Old Dingle	Mr. Fisher	Trumps	Mr. Denman
Jacky Pringle	Mr. H. Eberle	Betsy Pringle	Miss Eberle
Pumkinhead	Mr. J. M. Brown	Maggy	Mrs. Fisher

The elaborately heralded establishment — practically new — had been open for over a month, and this was its first new offering — a slightly *ridiculus mus,* considering the blare of trumpets in September. The Ninth Statute, and also Don Giovanni, with Wallack as the Don, Burroughs as Leporello, and Mrs. Wallack as Anna, were features of November; The Bride of Abydos still occasionally faced her doom. On November 26th Brier Cliff was played, as on the same evening at the Park; here Scott was Onalaska, and Mrs. Hill Crazy Bet. The last-named lady, on the 27th, was Harry Clifton in the inevitable El Hyder; I cannot imagine the Lafayette, at any time of its history, without this spectacle.

On November 28th, The Heroine of France, another showy thing, enlisted Mrs. Hill as Joan of Arc, Mrs. Wallack as Lucille, Walstein as de Camoral, Scott as Charles of France, Collins as Beauvais, B. Blaike as Chalons, Stickney as Richmont, J. M. Brown as Valianto, Richings as Florine and Denman as Scales. The fourth consecutive performance of this successful piece was given on December 1st, when the American printed the cast. On December 3rd, more melodrama followed; on that evening both the Park and the Lafayette brought out a precious thing called The Cornish Miners. At the Lafayette Burroughs and Scott were of the cast. On the 6th the Lafayette doubled its attractions by combining this piece with El Hyder. Really, we who love the theatre, may give up the Lafayette from this time forward; we shall capture no great æsthetic delight within its walls. Brier Cliff was again played on December 8th, this time for the author's benefit; Don Giovanni was added attraction.

Did this benefit fail? The piece was announced again "for the author's benefit" on the 14th.

A changed cast of Tom and Jerry, on the 15th, presented Richings, instead of Wallack, as Tom, and Wallack, instead of Richings, as Jerry; Thayer was now Dick Trifle, Anderson McLush, Sophia Eberle Sue, and Mrs. Green Jane. Something of the former glory returned on December 17th, when The Lady of the Lake — for years one of the best and most attractive of spectacles — presented Wallack as Roderick Dhu, Burroughs as Fitz-James, Scott as Douglas, Richings as John of Brent, Mrs. Wallack as Ellen, and Mrs. Walstein as Lady Margaret. Better casts, I fear, had interpreted this piece at Barrière's Chatham Garden; yet it had a pretty run for successive nights here, just before Christmas, 1827. A benefit for the (unknown) author occurred on December 31st. The Mirror, of December 8th, shows that the Lafayette had been having an uphill fight; it shows also that lack of success had brought that ruinous thing —"novelty after novelty." Praise of the actors, already perhaps too much be-praised in our history, need not here be repeated from that issue of the Mirror.

An interesting appearance on December 27th was the début in America of Quinn, who enacted Sir Callaghan O'Brallaghan, in Love à la Mode. One comedy may have suggested another. On the 31st, Burroughs had a chance to play his favourite Mirabel. The cast of The Inconstant also included Walstein as Old Mirabel, Thayer as Duretete, Denman as Dugard, Mrs. Fisher as Oriana, Mrs. Stone as Bisarre, and Mrs. Green as Lamorce. This strikes me as a desperate assignment of airy trifles to a body of heavy weights. I cannot imagine any one but Thayer doing justice to Farquhar in that cast of 1827; yet we know history speaks well of Burroughs's Mirabel.

The newly repaired Chatham Theatre had opened on December 3rd; the Lafayette soon after lost to this latest of the theatres two of its most attractive actors — Mills Brown and Matilda Twibill. They had gone by the New Year, 1828. But the Lafayette added play to play. Gilderoy, the Bonnie Boy, came on January 7th:

Gilderoy	Mr. H. Wallack	Fitz-Walter	Mr. Keaton
Walter Logan	Mr. Walstein	Skewerem	Mr. Allen
Andrew Croutem Stephen Cloutem	Mr. H. Eberle	Captain Worthy Jessie	Mr. Collins Mrs. Wallack
Bailie McNebem	Mr. Somerville	Charlie	Miss E. Eberle
Johnnie Howie	Mr. Richings	Willie	Miss O. Fisher
Colonel Havoc	Mr. Denman		

This piece, or another version thereof, had been produced on January 1st, at the Chatham (if arrangements carried through); it was repeated there on the 7th, the night of its first performance at the Lafayette. The public could have decidedly made its choice on that night, unless it had preferred, instead of either, to hear Mrs. Austin sing Lucy Bertram at the Park. The piece ran on, I may say, at both houses. On January 8th — a night illuminated at all theatres — the Lafayette celebrated by producing Old Hickory, or, the Victory of New Orleans; but Gilderoy still graced the bill. The Blood-Red Knight, on the 11th, enlisted "the whole stud," and Mrs. Hill, Richings, Scott, Somerville, Stickney, Mrs. Green, and Oceana Fisher.

Brian the Brave — our old Brian Boroihme — was revived at the Lafayette on January 16th, its cast including Scott (of course, in the title-rôle), Wallack, Richings, Anderson, Collins, Somerville, Walstein, Stickney, and Mesdames Wallack, Fisher, and Stone. It, likewise, had a little run.

January 21st brought the petit comedy, Cherry Bounce, with Walstein as Oldrents, Eberle as Gregory, and Mrs. Walstein as Mrs. Homespun; on the 25th came a melodrama, The Reprobate, the cast including Burroughs, Thayer, Eberle (H. Eberle, I suppose), Mrs. Fisher, and Miss Eberle (Sophy, again I suppose). I repeat that it is beyond human ingenuity to detach the individual Eberles from the family group in those days of uninitialled actors. A burletta, Dolly and the Rat, on the 24th, engaged Stickney as Tom Brisket, Somerville as Dicky Scrag, Mrs. Walstein as Mrs. Brisket, and Mrs. Fisher as Dolly Rook, a weak aggregation to catch that most elusive of rats — a box-office success. Perhaps The Old Oak Chest was more to public liking, on January 29th, with Burroughs as Tinoco, Richings as Lafranco, Scott as Almanza, Walstein as Rodolph, Mrs. Fisher as Adriana, and Miss Eberle as Roda.

I have just spoken of The Reprobate; I do not see how, melodramatically, we can sink lower than an offering of Burroughs's benefit on February 1st — The Murderer. There in succinct horror it stands as evidence of the Lafayette standards in this its most beautiful architectural estate. The Murderer was dignified by Italian characters and these in turn by the best Lafayette actors: Stephano by Wallack, Marcello by Scott, Pedro by H. Eberle (thanks for the initial!), Julio by Burroughs, Maria by Mrs. Wallack, and Mme. Laurenti by Mrs. Walstein. On the same evening was given another melodrama — the first part of Gil Blas of Santillane; Thayer played the hero, and other characters fell to Walstein (how tired I am of this nonentity!), Stickney, Richings, Mrs. Walstein, Mrs. Fisher, and Mrs. Jones. Both of these pieces were repeated on the following evening. Does the reader ask whence came these melodramatic thrillers now desecrating the New York stage? They came from Astley's and Sadler's Wells, the Surrey, the Adelphi, and certain Sussex-side theatres in London; many of them, I suspect, were glued together by hack-writers of New York. At any rate, the supply seemed unending, and all so alike, with black-browed villains, guileless heroes and heroines, and comic reliefs, that one would have thought even Laurens Street might have wearied of them; the mechanical tricks, however, bridges, shifting scenes, etc., could be depended on to hold the eyes of those whose brains were asleep. The Lafayette, with Sandford's horses, with its huge stage, and its accomplished scene-painters, no doubt put on such exotics with all necessary completeness.

It now had a repertoire of thrillers hitherto unrivalled in New York; it varied them with skilful jugglery throughout February. It even added another on February 9th — Who Owns the Hand? or, the Monk! the Mask!! the Murderer!!! Surely the best motion-picture manager a century later, might envy the enterprise of the sensational Lafayette. The cast included Scott, as Count Manfredone, Richings (poor Richings!) as Orazio, Walstein as Filippo, Thayer (poor Thayer!), as Conte de Grand Pas, Mrs. Stone as Rosalvina, and Mrs. Wallack as Viola. All my mind becomes clouded with a doubt; was this thing a burlesque? If only the papers had reviewed such pieces in 1827! Alas! they devoted their few notices to the proper and the dignified at the stately Park and the Bowery, and buried under generalities the (to us) very amusing particularities of the minor houses. Who Owns the Hand? was repeated several times.

I fear the theatre was in distress; frequency of changes urges to the suspicion. Even El Hyder and The Tiger Horde dashed in on horseback. Here is another novelty on February 13th — False and True — with Richings as Marquis Caliari, Walstein as Count Benini, Thayer as Lealto, Collins as Malevole, Anderson as Paddy O'Rafferty (the Irish were great travelers in 1828 in Theatricalia), Mrs. Green as Juliana, Mrs. Walstein as the Marchesa, Mrs. Fisher as Janetta. Is not that a pretty collection of Italian nobles? There are some things that we simply must have in certain situations; and here at last is what we have been yearning for — The Forty Thieves, with forty "real" horses. There, at last, on February 15th, is the perfection of equestrian melodrama; vaguely, perhaps without knowing what we ailed, we were longing for this consummation. Mount Pitt has come to Laurens Street emphatically and perfectly; all the forty actors now need do is ride those forty horses to forty nights of success. When, on the 16th, The Forty Thieves was repeated, its fellow in the bills was the Eastern melodrama of The Fisherman's Wife, with Scott, Somerville, Walstein, Collins, Mrs. Green and Mrs. Wallack. On the 22nd, melodrama-mad, the Lafayette staged Kouli Khan in the Desert, or, the Tartar's Revenge. The perpetrators were Scott (Kouli Khan), Collins (Nessier), Walstein (Mogullia), Richings (Baskir), Mrs. Wallack (Deleavi), and Mrs. Fisher (Nyndia). These names of characters are so odd that I suspect misprinting in the advertisement from which I transcribed them.

A Lapse from Melodrama; Mrs. Sandford

On March 3rd, Mrs. Sandford appeared as Diana Vernon, to Burroughs's Rob Roy, and the Nicol Jarvie of J. M. Brown, who seems to have migrated back from the Chatham. The farce of The Boarding House, or, Five Hours at Brighton, followed, with Brown as Spatterdash, Richings as Young Contract, Mrs. Green as Caroline Wheatsheaf, and Mrs. Fisher as Caroline Hartly. Something approaching delicacy was found in Woodworth's The Forest Rose, produced for the benefit (why?) of the author, on March 5th. Thayer repeated his original part of Bellamy, and Sophy Eberle, the original Black Rose, was now the grieving Lydia. H. Eberle was Jonathan, Mrs. Green Harriet, and Richings William. *Entr'acte* dancing was supplied, as frequently this season, by E. H. Conway and Miss Deblin. The Cataract of the Ganges ended the bill, with Burroughs as Jack Robinson, Scott as Mokarra, and Mrs. Fisher as Zamine. But on the 6th, this home of spectacle and horses went back to El Hyder and The Cornish Miners, and on the 8th reproduced Kouli Khan in the Desert, with El Hyder once more dashing about, in the person of James M. Scott.

Mrs. Hill seems to have left about this time; later, as we saw, she was acting at the Park; at the Laurens Street house she was succeeded, on March 10th, as Joan of Arc, by Mrs. Stone. A new offering of March 12th and 13th was Hide and Seek, or, the Fox and the Ghost, in which Richings was cast for Lord Richland, Thayer for Frederick, and Mrs. Palmer Fisher for Flora. On the 14th came The Father Outwitted, with H. Eberle as Lorenzo, and Elizabeth Eberle as Isabella; there, at last, are two Eberles properly identified. On March 20th, six Indian chiefs and two Indian princesses danced between Hide and Seek and the once so popular Rugantino. On the 22nd, Two Wives — how the novelties pile up! — presented Collins as Mr. Trimmer, H. Eberle as Frank, Miss Eberle as Mrs. Trimmer, and Mrs. Walstein as Lady Prune; on the same evening The Two Galley Slaves was acted by Richings as Henry and Mrs. Fisher as Louisa.

For necessary alterations, of what nature I do not know, the Lafayette now closed for two weeks, and the Thespians migrated far eastward to the Mount Pitt. In the hegira they picked up an astonishing number of gory thrillers, detailed in my discussions of doings at that far-eastern resort.

On April 5th, "the public is respectfully informed" that the Lafayette, after "extensive alterations" will open on Easter Monday, April 7th, with Brian the Brave, and The Ninth Statue. On April 9th, Richings and Mrs. Sandford (the admired Mrs. Holman of a few years earlier) appeared in Brother and Sister; the latter enacted Diana Vernon on the 11th, Emberton making his début as the Bailie, and Mrs. Stone being Helen. Paul Jones was revived on the 14th, with Scott, of course, as Long Tom Coffin, and

Mrs. Wallack as Kate; it was repeated on the 15th, with Mrs. Sandford, in Brother and Sister, and on the 18th, when Mrs. Sandford also sang Charlotte, in How to Die for Love. Paul Jones, in fact, had its usual long run.

On April 21st Barrett performed a feat; he acted Vapid in The Dramatist at the Lafayette for the benefit of Mr. Eggleso, upholsterer of the theatre, and dashed thence over to the Park to play Jeremy Diddler for Cooper's benefit. Barrett, like Thayer, was out of place at the Lafayette. More in keeping was the new melodrama, on April 28th, for Anderson's benefit — Antoine the Savage — played as to its title-part by Walstein, and otherwise by Scott as the Count de Angeville, Richings as Victor, Mrs. Wallack as Amy, and Mrs. Stone (who succeeded Mrs. Hill in leading "heavies") as Violette.

Only the presence of Mrs. Sandford elevated the scheme. She sang Agnes, on May 1st, to the Octavian of Scott. But soon came the refining influence of Mr. and Mrs. W. R. Blake, who, on May 5th, enacted Wildlove and Zephyrina, in The Lady and the Devil. Mrs. Blake must indeed have been a gentle zephyr in that home of gory plays. Blake and Thayer assisted Mrs. Sandford, on May 6th, in How to Die for Love, and the evening ended with the usual cast in The Lady of the Lake.

On the following evening Mr. Kinlock (or Kinloch) played Napoleon in another "grand military spectacle"— The Battle of Waterloo. Mrs. Kinlock (or Kinloch) — mother of little Louisa Lane — had made her début at the Chatham on April 17th. Ireland says that Kinlock made up admirably as the little Corsican. His associates were Walstein as Wellington, Scott as Donald Standfast, Anderson as Molly Mallory, and Mrs. Stone as Fedora. On the same evening My Aunt must have gone with spirit, since H. Wallack played Dick Dashall, Thayer Rattle, and Miss Eberle Emma. The Battle of Waterloo reached its seventh performance on May 14th. On that evening, nevertheless, the fevered heart of the machine newly mounted The Young Hussar, with Burroughs as Florian, Wallack as La Rôle, Blake as Boncœur, and Mrs. Sandford as Caroline (with songs).

Somehow that cast inspires me to hope for better things at the Lafayette, as the trees begin to leaf in fullest profusion down the city streets. The Battle of Waterloo, however, still gets itself fought almost nightly. I have to wait till May 22nd, when Mr. and Mrs. Blake really invoked the spirit of comedy in The Wonder, with Thayer as Colonel Britton. And now, on the 21st, Hyatt came back to the Lafayette as Billy Black; he played Crack on the 24th.

On May 1st, we saw a stage version of The Red Rover at the Park; on the 26th — the night the Bowery burned — another play, with the same title and "dramatised by a gentleman of this city, expressly for this theatre," was brought out at the Lafayette, with scenery by Grain and Jones. Furthermore, "in consequence of the great display of scenery and machinery . . . it will constitute the entire" evening's entertainment. This modern note my weary brain welcomes. Burroughs played Red Rover, Wallack Dick Fid, Scott Scipio, Richings Wilder, Mrs. Walstein Madame de Lacy, Mrs. Sandford Gertrude, and Miss Eberle Roderick. A benefit for the adapter took place on the 28th.

For Wallack's benefit, on June 2nd, Hilson came from the Park to play Falstaff in the first Henry IV; Hackett also appeared in Monsieur Tonson, and recited the ever-favourite story of Uncle Ben. After this benefit, The Red Rover kept on a prosperous voyage. But on June 4th came the night of nights, when Mrs. Gilfert had the benefit that was to have been hers on the very evening of the burning of the Bowery. It was a fine exhibition. Cooper, Forrest, Mrs. Hughes and Mrs. Gilfert began with Damon and Pythias. Burroughs then sang, and Hackett recited the story of Uncle Ben; next Holland sang Miss Grizzle, with imitations of fowls, sheep, cows, etc.; Mrs. Sandford rendered Dulce Domum; Barrett gave a recitation; Pearman sang; Roberts told the story of The Drunken Cobbler; Hyatt pleased in a comic song; and finally a *pas de trois* was danced by Mme. Hutin-Labasse, Mlle. Celeste, and M. Barbiere. This bill was only a little less glittering than the colossal aggregation promised at the Park on May 31st, for the benefit of the sufferers by the Bowery fire.

Another interesting benefit in this season of splendid benefits was that of Kinlock on June 7th. Little Louisa Lane played Captain Flash, and John Sefton, "from the London Theatres," made his first appearance as Fribble; Mrs. Kinlock was Tag, and Mrs. Blake Biddy. John Sefton became one of the finest of our New York comedians; we shall see him frequently hereafter. His first wife was Miss Wells, this year dancing at the Park. We shall all grow to love his second wife, famous as Mrs. Watts of Mitchell's and the Broadway, when he married her. But all this is in the future. At the Kinlock benefit, which thus introduced the valued John Sefton, little Miss Lane also appeared in her six characters of The Actress of all Work. On the same evening another melodrama — this time Caledonian, and called Meg Murnock, or, the Glen of Lorin, graced or disgraced the bill.

Blake and his wife then passed to the Chatham, which re-opened on the 9th, with a very strong aggregation, only to ride to the now inevitable fall at that house. But on the same night De Camp began an engagement at the Lafayette as Gossamer, in Laugh When You Can. The cast included Hyatt as Sambo, Scott and Mrs. Stone as Mr. and Mrs. Mortimer, and Mrs. Wallack as Emily. This airy piece must have been swallowed up in the vast spaces of the stage. De Camp, in those days, passed from high to low comedy. He was Delph, on the 10th. Another benefit for "the author of Red Rover" on June 11th, gave De Camp the opportunity to play Vapid in The Dramatist; I suspect that Thayer's Floriville threw it in the shade. Herr Cline, who had been daring here the dangers of the elastic cord, had a benefit on the 12th, when De Camp played M. Morbleu, with Mrs. Spiller as Mrs. Thompson. For De Camp's benefit on the 14th, Miss Rock, disengaged since the burning of the Bowery, played Clari to the Vespina of Mrs. Sandford; Holland was Jerry Sneak to De Camp's Sturgeon in The Mayor of Garratt; and De Camp appeared as Napoleon, in the well-liked The Battle of Waterloo. Another benefit (June 16th) — Watkins Burroughs's — offered T. Dibdin's Ivanhoe, with Burroughs as the Pilgrim and Mrs. Fisher as Rowena. Evidently De Camp's benefit was not profitable; he tried again on the 18th, when Lodoiska and Tom and Jerry (De Camp as Tom, Wallack as Jerry, and Roberts as Bob), constituted the attraction. On June 19th, John Woodhull, brother of the Park actor, made his first appearance as Sir Brian, in Ivanhoe.

The rapid succession of new melodramas must have severely strained the players; unless, indeed, they became inured, as did the actors in early Italian comedy, to stock scenes and episodes, and merely improvised dialogue out of countless scraps of old plays utilising the same general situations. The novelty of June 20th, however, was a farce — Tumble up Stoop, or, All in the Dark. Richings was Frederick, and Thayer Adolphus, Walstein was the Baron, Hyatt was Stoop, Mrs. Wallack Madell, Mrs. Sandford Rosa, and Mrs. LaForest (the first time I have seen the very recent Sophy Eberle so announced) Sophia.

An interesting first appearance (on June 20th) was that of A. W. Jackson as Count Rigolio, in The Broken Sword. His greatest claim to recognition is vested in his very successful management of the Bowery Theatre after the Bowery had ceased to be anything higher than a caterer to the crude taste of the many. Another first appearance was that of Mrs. John Greene, on June 23rd — not to be confused with Mrs. C. Green of the earlier season. Mrs. John Greene came out as Elvira in Pizarro, and revealed herself as an actress of great ability in tragic "heavies." Ireland says, "Mrs. Greene had been well known at our minor theatres, where she often moved like a goddess among the mortals that surrounded her." Mrs. Greene repeated Elvira on the 26th. These were her only performances, for the present.

On July 1st, for the benefit of the Catholic Association, was got up Ireland Redeemed, or, the Devoted Princess. Richings was O'Nial, Scott Malacci, Thayer Oscara, Mrs. Stone Biebhian, and Mrs. Wallack Melcha. This thing also was repeated on the 3rd. Mrs. Walstein's benefit, on the 2nd, brought her kind brother-in-law, Barnes, who acted the Dromio of Syracuse, to the Ephesus-Dromio of Burroughs, and Mawworm, to the Old Lady Lambert of the beneficiary. He also was Johnny Atkins, in The Mogul Tale. Only certain acts of the main pieces were performed.

The Lafayette, having tried almost everything except the "legitimate"

— I found no Shakespeare or Sheridan in its regular bills — now turned in the heated days to French ballet. A company of Parisian dancers appeared on July 7th in a ballet pantomime, called Marriage. These artists were Mlle. Estelle Benardin, Mons. Feltman, Mlle. Adie Ravenot, Mlle. Esther (only twelve years of age), Mons. Duruissel, Mlles. Hyacinthe, Clara, Corby, Angelique, &c. They had come too late; they could not equal their great predecessors of the Bowery. Nevertheless they continued for several nights. When The Bride of Abydos was repeated on the 18th, Mrs. Sandford was down for Oneiza, and the Parisian dancers gave a shawl dance. Mrs. Wallack still played Zuleika, and Burroughs Selim. But Thompson was now Hassan, and Woodhull Giaffer. On the 19th George W. Dixon, singer of negro melodies, made his début in New York; we may tire of him before his final departure. Another novelty, on July 21st, was Le Solitaire, or, the Fate of Charles the Bold. Walstein played Baron de Hertsall, Burroughs the Unknown, J. Woodhull Prince de Palzo, Thompson Michelli, H. Eberle Grampus, Mrs. Wallack Elodie, and Mrs. Walstein Marcelline. The Parisian dancers disported in the second act of this. On the same night St. Patrick's Day was given for the second time (it had been brought out a few days before). A piece called Le Solitaire was acted by the French company at the Park in October. The English piece was acted nightly at the Lafayette, to July 26th.

After August 1st, I found no more advertisements of regular bills. But Mrs. Hamblin advertises in the Post that, "having closed her engagement at the Lafayette Theatre," she would have a benefit on August 18th. Hamblin and she appeared as William Tell and his apple-headed son, and she also enacted Nell, in The Devil to Pay. The French dancers assisted. Ireland tells us that T. D. Rice had his first prominent character on the stage, when he acted here Johnny Atkins, on the 23rd of August. The season ended soon thereafter. On September 26th, the American records a benefit at the Lafayette for Vincent De Camp, at which appeared the Hamblins, Roberts, Holland, Duruissel, Feltman, Louise, &c. The plays were William Tell, The Secret, and Is It a Lie? The Lafayette history in this chapter cannot be extolled; the distance between that house and the Park was artistically greater than could be expressed in the number of city blocks that stretched between.

Three Bites at the Chatham Cherry, 1827–1828

The little Chatham Theatre had seen its best days under Barrière; Wallack had, perhaps, exhausted its last possibilities as a fashionable resort. The first season under Megary closed in July, 1827, and the house was, as we remember, immediately placed in the hands of builders and decorators for another process of alteration. The constant changes to which Barrière's original structure had been subjected leaves one in doubt as to what had been lacking in the first plan to force subsequent managers to so much inconvenience.

The remodelled building was ready for Megary's second attempt, on December 3, 1827. The American of that day advertised that "this now splendid and comfortable Theatre" will re-open. "The Proscenium is new and uncommonly beautiful, having been made 12 feet higher than the old one," with "an elegant representation of the City Arms in the centre compartment." "The Dome is also entirely newly modelled and tastefully decorated in pannels, covered with ornaments in relief, corresponding to the fronts of the Boxes. The greater part of the Third Tier has been converted into a large and spacious Shakspeare, from every part of which there is a perfect view of all parts of the Stage. The Pit has been completely renovated; the seats being entirely new, raised, and made extremely easy and pleasant by means of Backs and Cushions."

Those who for many years had sat on hard backless benches of the pit would doubtless appreciate the capitalisation of the announcement of the new luxuries at the Chatham. Finally, "the managers hope" the public will bestow that patronage they have always given to "their favourite little theatre." Such patronage the public might well bestow at the moderate charge of 50 cents for the boxes, 37½ cents for the pit, and 25 cents for the Shakespeare — the only representative of the gallery.

The first bill (December 3rd) was The Man of the World, with Maywood — the general manager — as MacSycophant, and Family Jars, with M. S. Phillips as Delph. Finn was the first star. On the 4th he played Paul Pry, with Mrs. Vernon as Phœbe; on the 5th, he followed with Dr. Ollapod. Rob Roy, on the 7th, enlisted Maywood as the hero, Finn as Nicol (or Nichol) Jarvie, and Mrs. H. A. Williams as Helen. On the 7th Finn's Bob Logic guided a new Tom in the person of Kelsey and a new Jerry in the person of Edwards. Mrs. Vernon was Sue. Finn also appeared as Dr. Lenitive, in The Prize. These performances hardly justified, one fancies, the expense of raising the proscenium and remodelling the dome. Nor did Maywood's performance, on the 8th, of The Castle Spectre and The Warlock of the Glen, though the stilted language no doubt needed a tall ceiling. Mrs. Entwistle was female "heavy." The Spy, on the 10th, revealed Maywood as of old in Harvey Birch; his support included Moreland, W. Forrest, Edwards, Mrs. Turner, and Miss Twibill (who had left the Lafayette). On this same evening Holland and Mrs. Vernon, deserters from the Bowery, appeared in The Day after the Fair.

On the 11th Rolla was played by "a gentleman of this city — his first appearance." The débutant was John Woodhull, brother of the old steady of the Park, and not so good. On the same evening Jane Placide enacted Elvira, her first performance in New York since childhood; she became a favourite for the brief time she played here. Her fame, however, is identified with the South, particularly New Orleans, where she died in 1835. The strength of the company — if strength it was — may be gathered from the offering of December 14th. The Apostate then enlisted a new Fielding, from Boston, as Hemeya, Maywood as Malec, T. Placide (incredible!) as Pescara, and Jane Placide as Florinda. Fielding also acted the Duke's Servant in High Life below Stairs, with Maywood as Lovel, and Mrs. Vernon as Kitty. On the 15th, The Robbers was carried through by Maywood as Charles de Moor, Kelsey as Francis, W. Forrest as Maximilian, Moreland as Herman, Edwards as Spiegelberg, and Miss Twibill as Amelia. The Snow Storm, which followed, enlisted the same men, with Mrs. Turner and Mrs. Williams. On the 18th, Fielding was Frank Heartall, Mrs. Entwistle clinging to the Widow Cheerly, which she had played in America for twenty years. This company was poor; it hardly was worth — in those days — the 25 cents charged for admission to the Shakespeare. In fact, there were not enough good actors available in 1827–28 to keep four theatres going, to the standard of metropolitan taste. The Lafayette and the Chatham offered no such arrays of talent as were seen nightly at the Park and the Bowery; they have sunk to the level of "minor" theatres.

Cramond Brig was a repeated offering in December, of course, with Maywood; Pizarro, on the 22nd, had John Woodhull as Rolla, W. Forrest as Alonzo, Mrs. Entwistle as Elvira, and Miss Twibill as Cora. The gift of The Forty Thieves, with Mrs. Vernon as Morgiana, Vernon as Ali Baba, Moreland as Ganem, Kelsey as Hassarac and W. Forrest as Abdallah, glorified Christmas Eve. J. Woodhull played Douglas on the 26th (an after-Christmas gift) with Mrs. H. A. Williams as Lady Randolph. Alonzo the Brave and the Fair Imogene was also acted by W. Forrest and Miss Twibill.

I do not wax enthusiastic over this season at the Chatham — in fact I laugh at it — and therefore I hurry through it, to see if I can anywhere find justification for the expense of raising the roof. The Mountaineers on December 29th exhibited John Woodhull as Octavian, Fielding as Virolet, Vernon as Sadi, M. S. Phillips as Lope, Mrs. Vernon as Agnes, Mrs. Stevenson as Floranthe, and Matilda Twibill as Zoreyda. Mathis appeared in his well-known feats on the tightrope, and continued into January.

Minor theatres must sink to melodrama. The Riever's Ransom showed (January 1, 1828) the way things were going with Megary at the Chatham. This was, however, nothing but Guilderoy (so spelled and so announced) on the 3rd. The cast at the Chatham included Maywood as Guilderoy, W. Forrest as Walter Logan, Vernon as Baillie McNabem, Mills Brown as Andrew Cloutem, Kelsey as Stephen Fetterel, Fielding as Captain Worthy, and Miss Twibill as Jessy Logan. We may compare this cast with that of January 7th at the Lafayette.

Charles W. Taylor, future dramatist as well as actor, was another newcomer. He had appeared on December 22nd as Somerville, in Turn Out, and on the 5th of January I find him as Patrick in The Poor Soldier, with J. Mills Brown as Darby, Miss Twibill as Norah and Mrs. Vernon as Kathleen. These later casts at the Chatham seem to show improvement. Perhaps, however, the feeling comes when my eye falls on the name of the beloved Mrs. Vernon; even so, I am thinking of the great Mrs. Vernon of Wallack's, thirty years later.

January 8th, as I have said, was a gala day at all theatres. The Chatham contribution was The Battle of New Orleans. Kelsey played General Jackson, with Durang (which Durang, I beg?) as General Carroll, W. Forrest as General Coffee, Taylor as Sir Edward Packenham, Fielding as Theodore Melville, Mrs. Stevenson as Charlotte, and Matilda Twibill as Louisa. I justify my citation of these casts on only one ground: my desire to make familiar the names of shadowy personalities. C. W. Taylor, Fielding, Kelsey: it is very hard to retain them. How long is it, however, since we first met Mrs. Stevenson, in summer show or within smelling-distance of the tanbark? I confess to a bit of surprise in finding the very respectable The Heir at Law at the Chatham on January 11th, though I know not what to think of the cast: Lord Duberly by M. S. Phillips, Henry by W. Forrest, Stedfast by Kelsey, Dick Dowlas by Fielding, Pangloss by Vernon, Zekiel by Mills Brown, Caroline by Mrs. Stevenson, Lady Duberly by Mrs. Turner, and Cicely by Miss Twibill. Or rather, I fear I know only too well what to think of such a cast, compared with the best that the Park had done, or that Burton's or Wallack's was to do in days to come. The Wood Demon, so to speak, Chathamised or standardised the bill, however, by ending the evening in a melodramatic blaze. In this Mrs. Entwistle — poor homeless, adequate soul — participated, with Maywood and Brown. For the benefit of Denis, the treasurer, on January 15th, Barrett volunteered, playing Goldfinch and Jeremy Diddler.

When the dramatic corps failed, they used to call on variety, for aid; Mathis eked out the bills now by dancing on stilts. Perhaps it was for this that the roof had been raised. On January 18th, the Chatham brought out a new drama, Mary Stuart, in which Mrs. H. A. Williams — whose husband, we remember, had been severely castigated this year by the Mirror for bad performances at the Park — played the heroine, Mrs. Stevenson was Mattie, Miss Twibill Catherine Seyton, Mrs. Entwistle Lady Douglas, W. Forrest Lord George Douglas, Quin (another new actor) Lord Lindsay, Turnbull (also recently joined) Melville, Taylor Lord Ruthven, Fielding Roland, Kelsey Dryfesdale, and Maywood — who had crystallised his art into a Scotch cairngorm — Sandie MacDonald. A New Yorker who had been out of town for a few months might have rubbed his eyes, in reading the strange masculine names in that cast at the Chatham. And I do not know whether the Quin of this and subsequent bills was the Quinn recently advertised at the Lafayette.

Bears not Beasts, which had recently been tried at the Park, was added to the Chatham repertoire on January 24th; in it Vernon played Snapall, Brown Peter Puddifat, Quin Babalouk, Forrest the Bashaw, Miss Twibill Zaida, and Mrs. Vernon Fatima. And now let January go out in a blaze of novelty — let Mrs. Williams for her benefit, on the 28th, enact not only Rolla, to consort with Mrs. Battersby's Macbeth, and Mrs. Walstein's Marc Antony; let her also play Billy Black in The Hundred-Pound Note! Then let her depart in peace once more to petticoats and femininity. But Mrs. Williams's freak cannot quite end the month; on the 30th a Shakespearian evening presented Maywood, harking back to his former sphere, as Iago, with Adams as Othello, Mrs. Entwistle as Emilia, and Mrs. Williams as Desdemona. Poor Maywood, once almost a major glory at the Park!

And on the 31st came the first appearance of Thomas Flynn, generally referred to in the books as "poor Tom Flynn," his own worst enemy, and everybody's friend. He came out as Rover, in Wild Oats. On February 1st he acted Frank Heartall to Mrs. Entwistle's Widow Cheerly; how many, many years since, as Mrs. Mason, she had played this part at the Park! Miss Armstrong was Susan, in The Soldier's Daughter. A "gentleman" played Shylock, on February 2nd, and an "amateur," Looney McTwolter.

A comedy vein is now visible at the Chatham; I feel distinct improvement. For Mrs. Entwistle's benefit, on the 4th, A Bold Stroke for a Husband had Flynn as Don Julio, Thomas Placide as Pedro, John Woodhull as Don Carlos, M. S. Phillips as Don Vasquez, Vernon as Don Cæsar, Fielding as Don Vicentio, Mrs. Vernon as Minette, Miss Twibill as Marcella, Mrs. Entwistle as Donna Olivia, and Mrs. H. A. Williams as Donna Victoria. That strikes me as a very interesting cast, though I cannot guarantee that every character was well played. The bill ended with Flynn and Mrs. Entwistle as the Racketts, in Three Weeks after Marriage. I fancy that Megary offered few bills more attractive during his brief tenancy of the now doomed Chatham. On February 5th, Mrs. Williams was Jane Shore, Mrs. Entwistle Alicia, Flynn Hastings, Sarzedas Gloster, Quin Belmour, and W. Forrest Dumont. Having thus shown what he could do for comedy and for tragedy, poor Megary trailed off miserably to the second appearance of that "gentleman" Shylock, who now exhumed Zanga in The Revenge, on February 6th. Flynn played Don Giovanni on the 7th, with Mrs. Vernon as Zerlina, and Miss Twibill as Leonora.

For his benefit, on the 11th, Flynn was Young Rapid, and also Frank Poppleton in Too Late for Dinner. He acted Dick Dowlas for W. C. Armstrong's benefit — anybody could have a benefit — on the 12th. On that night, another "gentleman" emerged — as Crack. Flynn threw life into the company; he acted Belcour on the 13th. The afterpiece presented Miss Twibill as Clari, with Mrs. Vernon as Vespina, Maywood as Rolamo, and Vernon as Jocoso. On the 14th, for the benefit of Mr. Higgs, proprietor of the saloon of the theatre, Maywood's Rob Roy was supported by the Francis of Metz, and by the Diana Vernon of Miss George from the Bowery; Miss George also sang Paul to the Virginia of Mrs. Gill.

And now we touch on a pretty romance. Flynn's Romeo on the 16th was associated with the Juliet of Matilda Twibill; soon this charming pair of lovers were to be united in real life. It must have been at the Chatham that this romance of Matilda Twibill began; its unhappy ending is in the future. Again, poor Tom Flynn! There were other first appearances. The "gentleman" again played Zanga about this time; on the 15th he played Pescara, now announced as John McLeod; the Florinda was the mature Mrs. Entwistle. On the 20th appeared Crook "from Dublin," in the parts of Goldfinch and Tristram Fickle. Ireland says succinctly: "We have no knowledge of his merits. He married Mrs. Entwistle and went south, where he soon after died"— let us hope not in consequence of the marriage. Flynn-Twibill, Crook-Entwistle; O Chatham, home of romance and ruined hopes! The little Misses Turner appeared, on the 21st, as the Children in the Wood, Brown being the noble, brave Walter. Crook played Gossamer on February 25th, and Tangent on the 28th. He evidently filled the light comedy parts entrusted but a few days previously to Flynn. Maywood struggled on in The Hero of the North, The Ruined Chateau (*i.e.*, The Sergeant's Wife), The Falls of Clyde, etc. On March 1st Noah's surprisingly long-lived She Would Be a Soldier gave Crook an opportunity as the absurd Pendragon. In this cast Sarzedas was the General, Vernon was Jerry, W. Forrest had the showy part of the Indian Chief, Mrs. Vernon was Adela, and Mrs. Williams Christine. But note: "Mr. Jones will take a flight from the gallery to the stage, through a balloon, surrounded with fire."

When that sort of help is called in, the drama is dying. So it proved with Megary's venture. I found no advertisements for the Chatham after that daring dive of Mr. Jones. Good-bye Megary forever!

FLYNN AS MANAGER

Flynn had the second bite at this particularly tough Chatham cherry. The American for March 17th advertised that the house "will be opened for the season this evening." "Various improvements" are promised for this ever-improvable, never perfect playhouse. "Many of the most popular actors and actresses" will appear, and "Mr. Flynn, of the Boston Theatre, will take the immediate direction of the stage."

His opening play was Fazio, with Crook in the title-rôle, Durang as Philario, Mrs. Entwistle as Aldabella, and Miss Emery, "of the London and Philadelphia theatres," as Bianca. Miss Emery had been trained at the Surrey Theatre — London model for such a house as the Chatham — and had been brought thence by Wemyss for Philadelphia. She will play frequently for us in the next year or two and we shall grow to respect her as a competent actress in tragic and "heavy" business. Besides Fazio, Flynn offered, on his opening night, a *pas seul* by Miss E. Turnbull, and a comic song by Quin. Don Juan ended the bill, with Crook as the Don, and Wood, "from the Tremont Theatre," as Scaramouch.

The company was but little changed from that of Megary. Wild Oats, on March 18th, had Flynn, W. Forrest, Quin, Mrs. Entwistle and Miss Twibill, to remind of a day only recently dead; and Robinson Crusoe, as afterpiece, had, in addition to Flynn and Forrest, Fielding and Mrs. Jones.

Venice Preserved, on the 19th, was sustained by Flynn as Jaffier, W. Forrest as Pierre, John Woodhull as Bedamar, and Miss Emery as Belvidera. The afterpiece, Don Juan, advertised more actors — Richards, Turnbull, Miss E. Turnbull, and Mrs. Jones—these in addition to Flynn and Wood, of the opening cast. Jane Shore, on March 20th, may have been well done, with Mrs. Entwistle as Jane, and Miss Emery as Alicia, Crook, Flynn and Forrest rendering whatever support they were capable of. I can hardly imagine Flynn and Crook— Tangents, Gossamers, and Rovers as they were — succeeding pre-eminently in tragedies of Otway and Rowe. Miss Emery played Bellamira on March 24th, and Elvira, to Scott's Rolla, on the 27th.

Evidently Flynn had done his best for the legitimate. Oh, what a falling off was there in his first new offering, a melodrama with the charming title of Crazy Jane, so reminiscent of the Crazy Bet of Brier Cliff, and the crazy Margaret of The Widow's Son. Since their day, crazy ladies have been younger, and have been taught to warble to the tones of the dulcet flute. The cast of the horror at the Chatham (March 28th), embraced Crook as Lord Raymond, Forrest as Henry, Wood as Edwin, John Woodhull as Walter, Miss Emery as Crazy Jane, Miss Twibill as Bobinette, and Mrs. Jones as Lady Jane. I copied this cast from the American; Ireland gives Mrs. Entwistle as Lady Jane. The piece was repeated on March 29th, and on April 1st, and April 3rd. That argues either that the play was better than we judge, or that taste in 1828 was worse than we like to believe.

On April 3rd, the manager announced that the part of Emma in Too Late for Dinner was to be played by Mrs. Flynn; Bravo, Romeo and Juliet! When, on April 5th, Scott — who must have left the Lafayette — acted Virginius, for his benefit, Mrs. Flynn played Virginia. Alexander Wilson appeared first with the company on March 31st, acting Colonna for Miss

Emery's benefit, she, of course, playing Evadne. On April 9th he essayed Rolla to her Elvira; on the same evening Flynn limped behind the Bowery, by offering Héloise and Angrisani in a dance. Miss Emery was now the Chatham's brightest star. She played Juliana on April 12th. But on off nights The Lady of the Lake went rather strong, with W. Forrest as Roderick Dhu, Flynn as Fitz-James, Mrs. Flynn as Ellen, Mrs. Stevenson as Margaret, and Mrs. Entwistle as Blanch. Thérèse, again, on April 15th may have interested 50-cent boxes, with Wilson as Carwin and Mrs. Flynn as the persecuted orphan.

Meantime, Mrs. " Kenlock " (Kinlock) was billed for Diana Vernon, on April 18th, Wilson playing Rob Roy (the Chatham must have missed Maywood), Garner Francis, and Mrs. Entwistle Helen. Mrs. Kinlock (or should her name, despite the *k* of the bills, be Kinloch?) as we have seen, was the mother of the cunning and talented little Miss Louisa Lane. She appeared as Blanch of Devon, on the 19th and 23rd, and as Rosina in The Reapers, on April 28th. The Murderer, or, the Devoted Son came on April 24th. Here ended the second bite at the cherry. About May 1st, Flynn exercised the day's traditional custom of moving out. Once more the Chatham became dark. The three remaining theatres struggled on for a month longer; the burning of the Bowery, on May 26th, left but two. Simpson must have begun to breathe more freely.

THIRD BITE; KILNER AND MAYWOOD

It was not until June 9th that any one could be found to venture again into the theatre inaugurated by the high hopes of Barrière. Then Maywood, who seemed to flit more naturally to this abode than to any other, undertook, with the excellent Kilner, the third period of management the ill-fated Chatham had experienced since December. Perhaps he was looking for a place in which to sink the money he may have made during his recent engagement at the Park.

The company was undeniably the best of the three so far connected with the house, during the present season — perhaps the best since that famous one of the summer and autumn of 1824. Its excellence is shown in the opening bill of June 9th — the perennial The Rivals with Kilner (first appearance in this theatre in four years) as Sir Anthony, Blake as Captain Absolute, Crook as Faulkland, Roberts as Acres, John Fisher (first appearance here) as David, Amelia Fisher (sister of John, Clara and of Mrs. Vernon) as Julia, Mrs. Blake as Lydia, and Mrs. Turner as Mrs. Malaprop. Of Age To-Morrow, which ended the bill, had a cast including Blake, Roberts, Vernon, and Mrs. Vernon. In Paul Pry, on the 10th, Kilner's Colonel Hardy was beset by Roberts's Paul Pry; Blake was Harry, Mrs. Vernon Phœbe, Crook Frank Hardy, and Amelia Fisher Eliza. This is an interesting cast. In Turn Out, the afterpiece, Mrs. Blake was Marian Ramsay, and W. J. Walton was Somerville — his first appearance in New York. He was a favourite for some years as singer and actor.

Another important début was that of George H. Andrews on June 11th. He played Zekiel Homespun and John Lump (with Mrs. Hughes as Grace). Andrews became one of the best-known of New York stock actors in the glorious '40's, and will figure often in our history. The company now housed at the Chatham is seen to be strong. It was so good that the management ventured, on the 16th, to produce The School for Scandal — when had the classic been seen before at the Chatham? with Roberts and Mrs. Blake as Sir Peter and Lady Teazle, Kilner giving, doubtless, an admirable performance of Sir Oliver. On the same evening Andrews played Luke the Labourer, a part almost exclusively, thereafter, identified with his fame, as Jemmy Twitcher with John Sefton's, or Crack with Cowell's. In the first cast at the Chatham he was assisted by Mrs. Hughes as Clara, Amelia Fisher as Jenny, Crook as the Squire, Stevenson as Charles, Roberts as Bobby Trot, and Walton as Philip. Luke the Labourer was played frequently.

A wonderful aggregation was this at the Chatham now becoming. On the 17th Maywood and Mrs. Duff — then just back from her disappointing trip abroad, during which, explain it as we may, it is apparent that she did not conquer the London public — Maywood and Mrs. Duff appeared in The Stranger, Kilner and Roberts ending the evening in The Agreeable Surprise. And on the 18th, the charming Amelia George came forth as Diana Vernon, Maywood giving his inimitable Rob Roy, Mrs. Hughes acting Helen McGregor, Andrews appearing as Major Gailbraith, and Walton singing Francis Osbaldistone. Reading these casts makes me feel as if I were treading on air, they so exalt the spirit.

The Apostate, on June 19th, presented Mrs. Duff's matchless Florinda, with Blake as Hemeya, Maywood as Malec, and Scott as Pescara. Walton also sang Patrick, in The Poor Soldier. And again strength was made stronger; Mr. and Mrs. Barrett came in, on the 20th, in Is He Jealous? following a performance of Rosina by Miss George and Walton. And the evening ended with Andrews in Luke the Labourer! Mark that evening with a red stone; it must have been delightful. The 21st also gave good returns; Barrett, Blake, Roberts, Mrs. Duff, Mrs. Hughes and Mrs. Barrett, in The Foundling of the Forest, followed by the Barretts and Roberts in The Hundred-Pound Note.

Miss George appeared in The Slave on the 23rd; the burning of the Bowery had released many first-rate artists for the building up of the Chatham forces. Mrs. Duff repeated her great Mme. Clermont on June 24th. On the 25th Kilner played the Dromio of Ephesus to the other Dromio of Herbert, and the Adriana of Mrs. Blake. Miss George, Walton, Mrs. Hughes, Mrs. Vernon, Roberts and Andrews then gave a performance of Brother and Sister that must have ranked high among renditions of that popular "opera." How well they were casting plays just then at the Chatham! And we know that Kilner was an admirable stage-manager.

The entertainments for the 26th were attractive. Mrs. Duff was Adelgitha, with Scott as Guiscard, Blake as Lothair, and Maywood as Michael Ducas. Andrews and Roberts sang between play and farce, and Barrett ended with Mr. Tibbs. In ordinary times, before competition had dulled the edge of appetite, this would have been an enticing benefit bill; now it was but regular fare, at the failing Chatham. Miss George's benefit, on June 30th, allowed her to play Laura, in Sweethearts and Wives, with Walton as Sandford, and Roberts as Billy Lackaday. We remember that, on June 28th, Mrs. Duff went to the Park, for Booth's benefit; he returned the compliment, on July 1st, by visiting the Chatham and acting Jaffier, for hers, she, of course, playing Belvidera and Alexander Wilson Pierre. Barrett and Miss Rock also appeared this evening in The Citizen, and Mr. and Miss Wells, Andrews and Walton made up an olio. For her last night, on July 3rd, Mrs. Duff played Isabella, supported by Scott, Blake, Andrews and Crook.

She was succeeded in tragedy by Miss Emery, who acted Bianca, in Fazio, on July 7th. The Egyptian melodrama, from the French, called The Prodigal Son, was played on July 8th, 12th, and 19th.:

Azael	Mr. Blake	Ozomath	Mr. Scott
Naboth	Mr. Crook	Jephtha	Mrs. Blake
Siostris	Mr. Lindsley	Zorai	Mrs. Hughes
Laban	Mr. Stevenson	Naphthala	Mrs. Turner

On the 9th, William Duffy appeared as Colonna to the Evadne of Miss Emery; he had but slight connexion at any time with the New York stage. The indefatigable managers pressed on; another novelty distinguished Herbert's benefit on July 11th, Charlotte Temple, with Mrs. Hughes in the title-rôle, Mrs. Stevenson as Mrs. LaRue, Scott as Temple, and Crook as Captain Montreville. On the same evening, by permission of Simpson, Mr. and Mrs. Hilson acted Paul Pry and Phœbe. Howard, the vocalist, also volunteered.

Henry Wallack played Macbeth on the 16th to Miss Emery's Lady Macbeth. Miss Emery again appeared as Elvira, on the 18th; for her benefit, on the 21st she revived Crazy Jane, and acted Alicia, to the Jane Shore of a "young lady" (possibly Miss Kent).

Wallack's benefit, on July 28th, presented Maywood as King John, Wallack as Faulconbridge, Scott as Hubert, and Mrs. Gilfert as Constance — a very good summer cast. The last of importance I find for this *régime* at the Chatham is an outburst of two novelties on July 30th — Monster and Magician, preceded by Roses and Thorns. The cast of the first included Miss Turner, Roberts, Walton, Scott, John Fisher, and Mrs. Blake; of the second, Kilner, Roberts, Walton, and Mrs. Blake. The first three nights of August brought benefits for Mrs. Blake, Roberts and Quin; at the last two, Thayer appeared as Borroughcliffe, in Paul Jones. Ireland informs us that, on August 4th, Higgs, proprietor of the saloons, had a benefit, when he himself played for the first time, his character being Romaldi, in A Tale of Mystery.

Thus concluded the third bite at the cherry. It was by far the most artistic of the three seasons of 1827–28, but apparently it failed. There is pleasure in merely reading the names of the celebrities who appeared there from June 9th to August 1st, a list greatly increased in artistic worth, let me repeat, by the unemployment of the late actors at the burned Bowery. Any short season, however, which presented Maywood, Scott, Mr. and Mrs. George Barrett, Henry Wallack, Blake, Crook, George Andrews, Roberts, Kilner, Alexander Wilson, Mrs. Duff, Mrs. Blake, Mrs. Hughes, Miss Emery, &c. deserves to be remembered in the annals of the once glorious Chatham.

Mount Pitt Circus, 1827–1828

It might be assumed that the houses whose fate, whose doom, in some cases I have just recorded, would have sufficed the smallish New York of 1827–28. But far to the east, near where, a century later, the Neighborhood Playhouse lured customers from Fifth Avenue and perhaps the Bronx, the Mount Pitt Circus fought a long campaign, as an adjunct of the Lafayette Theatre. I first pick up performances on September 22, 1827, when the American advertises horsemanship by Stickney, La Forest, Tatnall and Richer, with Madden as clown. The horse Napoleon in his feats, and the farce of The Turnpike Gate were included in the bill. Eberle and Miss Eberle and Carr sang or danced on the 25th, and Whitaker was an added equestrian. The Children in the Wood, 'Twas I, Dolly and the Rat, How to Die for Love, Lovers' Quarrels, Paul Pry at Dover, Intrigue, Fish Out of Water; reader, my pen runs dry with *ennui* as it writes these names of stalest farces — entertainments to October 6th, when emerged — what thinkest thou? — ye gods, Timour the Tartar, with Dinneford in the title-rôle! For a few nights previously, La Conta and Master George Washington had performed on the tight rope, and Hunt and Alexander had glorified the arena. El Hyder inevitably came on the 7th. Mrs. Williams, equestrienne, was listed on the 11th.

The Rendezvous, The Romp, The Two Galley Slaves, No Song No Supper, The Mogul Tale, Turn Out — my bored pen almost dies as it writes these antiquities for October; and La Perouse, on the 29th! At least (and at last) the American supplies the actors: Robertson, Dinneford, Tatnall, Lee (as the monkey), Mrs. Collins and Mrs. Williams,—

mostly equestrians, one sees, turned pantomimists. And why not? La Perouse achieved several repetitions.

On November 3rd J. Mills Brown appeared in his favourite Yard-Arm and Yard-Arm. For Dinneford's benefit and farewell, on the 7th, Stoker volunteered on the slack rope, and the beneficiary acted Lovel, in High Life below Stairs. The following night Mrs. Coulon made her début in horsemanship. The Irishman in London, The Election, Tekeli, The Shipwreck, The Village Lawyer, The Honest Thieves, Mrs. Wiggins, the melodrama of The Burning Forest (November 21st), The Battle of New Orleans (Monday, November 26th), The Hundred-Pound Note, Abællino,— these were November leaves shaken from the dying tree of drama in that bleak fall of 1827. Just as the theatre had had greatest difficulty in ridding itself of circus adjuncts, so now the circus blundered on, unable to divest itself of theatre incumbrances. And why did the managers think it necessary so often to change farces and plays? After all, the circus is the circus, and presumably patrons attend for ring performances — not, primarily for those on the stage. Especially when the same pieces could be seen at almost any time performed far better at the Park or the Bowery, even at the Lafayette! I hasten from this sad reflection, to report that in later November, Mynheer von Minech, a man of importance, startled Mount-Pittites with feats on the *corde volante*.

On December 4th it was announced that performances would in future be given only on Mondays, Wednesdays and Fridays. For this relief, much thanks, saith my weary pen. H. Eberle's benefit, on the 5th, brought from the Lafayette Wallack and Burroughs, who acted, respectively, Tekeli and Maurice, in Tekeli, and also Caleb Quotem and Looney McTwolter. Apparently, on nights when the Mount Pitt was closed, the "stud" was moved to the Lafayette, for performances in equestrian drama. On December 10th, however, they remained at their East River abode, in The Cataract of the Ganges. And thereafter the Mount Pitt was again open every evening. The Tiger Horde began on December 18th. I turn in distress from the thought of Tatnall as M. Morbleu, on the 22nd, and from that of Richard III (principal scenes) on horseback, on the 23rd. But throughout December I am sure I should have enjoyed the riding of Mrs. Coulon. The grand trampoline of Asten figured on the 26th, and for the first time, Shay imitated the Greek Rhigas. Master Coulon was dancing here, now, and the Eberles continued. Richards, dancer, and Neilson, actor, were considered of sufficient importance to be listed in advertisements. On December 27th, Blue Beard was spectacularly staged, with Tatnall, Lee, Neilson, Miss Eberle, Mrs. Collins, and the horses in leading rôles.

Don Quixote, The Forty Thieves, a new (?) Columbia Victorious (for the glorious Eighth), The Reprobate (for Burroughs's benefit), A Tale of Mystery, The Broken Sword, The Blind Boy, and the pantomime of

Don Juan were offerings of January and early February. Somerville sometimes sang. When the horses were needed for equestrian melodrama at the Lafayette, the Lafayette actors might journey to Mount Pitt; for instance, Scott, the Walsteins, Mrs. Fisher, were there on January 22nd, in The Mine of Blood. Performances at Mount Pitt were intermittently advertised in February; besides, benefits premised a closing concern. Richer's fell on March 8th, and thenceforward the columns of the American are burdened with no cry of goods from the East River, for a few days. In later March, as we saw, the actors from the Lafayette came here for two weeks, while their own house was altering. The Robbers and Hide and Seek made an amusing collocation of titles on the 24th. On March 25th, the combined forces offered The Idiot Witness, and High Life below Stairs, with Mr. and Mrs. Walstein, Mrs. Fisher, Thayer, Somerville and Mrs. Green. The Murderer and El Hyder joined on the 26th. The Fisherman's Wife, next night, had Walstein as Zoradad, Tatnall as Ali Bek, H. Eberle as Kaffa, Mrs. Green as Ermena, Mrs. Fisher as Liska. The 29th brought The Mine of Blood with D. Eberle as Malvern, H. Eberle as Jacob, Walstein as Farmer Hawksworth, Mrs. Fisher as Ellen, and Mrs. Walstein as Judith. On March 31st, the melodrama, Who Owns the Hand? presented Walstein (evidently an increasing actor) as Filippo, Scott as Count Manfredone, Thayer as Grand Pas, Mrs. Green as Rosalvina, and Mrs. Walstein as Ursula; the farce of The Boarding House followed in the bill, with Miss Eberle as Fanny. Rugantino and The Spectre Bridegroom provided, on April 2nd, real and comic terror in turn. The actors, we remember, returned on April 7th to the Lafayette; thereafter circus was once more paramount at Mount Pitt. D. Eberle's benefit, on the 22nd, introduced Springfield as Delph and Crack, assisted by the beneficiary and his two sisters.

The Circus was apparently closed for several weeks. It re-opened on May 26th, with La Forest, Madden, Elizabeth Eberle, Mrs. Williams, Richer, Whitaker, Master Alexander, the horse Napoleon, H. Eberle, Stimpson, Richards, Asten, Tatnall, the horse Washington, &c., listed for the opening, or on subsequent nights. The Forest of Bondy, on June 11th, had Thompson as Macaire, Tatnall as Bertrand, and Miss E. Eberle as Florio. With benefits the concern carried on to the end of June.

Entertainments, Museums, Etc., 1827–1828

I begin the season in the various with the ventriloquial voice of Nichols (or Nicholls), engaged for four night only, beginning on October 22nd, at the American Museum; on the 31st he astonished at the National Hotel. Thus the Post; henceforth, unless otherwise specified, my informant is the American. Far from ventriloquial were the war-whoops, dances, and representation of national customs promulgated at this same hotel, October 30th, by a tribe of Indians; these also were gathered into a Museum — Peale's, to wit — beginning on November 2nd. They were set down as of the Iroquois or Six Nations. From August 6th to October, 1827, a far different civilisation was portrayed at the Rotunda, Chambers Street, in the form of a panorama of the City of Paris, from the roof of the Tuileries. In late December, the Rotunda housed those old favourites, The Battle of Lodi and The Battle of Waterloo. The New York Museum, in the Spectaculum, advertised, in the American, in early November.

Finn, "from London," began, on November 12th, at 202 Broadway, a display of fancy glass-blowing in miniature that continued, without cessation, for upwards of two years; I remember, as a child, what fun I had in watching such exhibitions, as birds and flowers and vases came trickling from the pipes. Does such art exist today in side-shows at the circus or in museums? Wonderful to country visitors must have seemed the Phantasmagoria at Peale's in January and beyond, 1828. This show consisted of a "Winged Head, the Dragon, &c., that approaches [*sic*] quite close to you and recedes from you, moving their eyes as though they were living, the Cabin View, representing vessels in motion, passing the cabin windows, the Miser pursued, Bow Bridge, near London, with objects crossing the bridges and under it," etc. One could also, at Peale's have one's profile neatly executed in paper, at moderate cost. At the American Museum, according to the Post, the dog Apollo played dominoes and chess in the last days of January. By February 4th the active Peale's was advertising another optical delusion, the Dance and Multiplication of Witches, in which one witch at first danced alone, and suffered multiplication into thousands before the show ended. The very learned dog, Romeo, was also engaged from January 22nd. He answered questions on any subject, scientific, political, etc., and played cards. On March 3rd the Museum advertised articles from Greece, including Lord Byron's sword. On March 12th, Mrs. J. Carroll, "from England," gave, at Masonic Hall, an entertainment, "Evenings in Greece," with words by Thomas Moore, and music by Moore and Bishop. The entertainment was assisted, if not blighted, by amateurs. As early as late January, if we may credit the Post, a Diorama and Arcana of Useful and Recreative Sciences was exhibiting at 1 Murray Street.

My story seems to centre in Peale's. There, on March 10th, M. and Mme. Canderbeeck, "lately arrived from France," began a long engagement, in which they displayed their talents, on the violin he, on the harp she; they also exhibited their "sweetness and commanding powers of voice." Mme. Canderbeeck gave airs of France, accompanied on the harp. The length of their stay shows how greatly the customers at Peale's enjoyed their offering. They sang o'nights in the lecture room, which, in the afternoon, continued to give magic lantern shows or popular "scientific" discourses. Yet let the Post remind us of an ourang-outang, from March 10th, at the American. On April 1st, Peale's advertised "for a short time" two young Indian chiefs of the Onondaga tribe; Indians were objects of curiosity in 1827-28. The "celebrated Indian Chief, Red Jacket," took "leave of his white brethren," at Masonic Hall, on April 5th; he, by aid of interpreter, addressed the audience, and other warriors danced and sang and revealed the customs of their people. Other simple natures were shown, beginning March 7th, at the Broadway Circus, by the generous offer of the building by Simpson; these were, saith the Post, the great ox, President, and his mother, Lady Washington. Somehow one never thinks of an ox as having had a mother. Since I am in the mood naturalistic, I may as well here cite a sea-monster, a "Leviathan of the Deep," captured off Lubec, Maine, and exhibited about May 5th (see the American), at 32 Canal Street, and a few weeks later (see the Post of May 28th) at 11 Pell Street.

Let us turn from contemplation of nature to the intricacies of art. The Rotunda was closed long enough to allow of the setting up of a panorama of the City of Mexico, painted in London by Burford, from drawings made on the spot by William Bullock, Jr. The expectant public were finally admitted on March 27th. An Automaton Whist Player showed its skill from May 14th, at the National Hotel. And Helene (now so spelled), the Italian troubadour, began, on June 18th, to play on six different instruments at once, at Peale's; talk of art! The Canderbeecks still remained with him. Durr, in legerdemain and ventriloquism, joined him there on June 21st. How comfortable it must seem to the reader to get back home to Peale's Museum!

Yet I must take him thence immediately for acrimonious matter at the rival American Museum. At this old-established institution was advertised (in the Post) on April 22nd, an automaton chess player. Maelzel, on May 9th, let it be known, through the Post, that this was not the machine he had exhibited previously, nor, to strip his language of its polysyllables, was it so good. John Scudder replied, on May 12th, that his chess-player was "at least the equal" of Maelzel's, "if not superior." Well, let the reader judge, say I. The American Museum specimen was offered for sale (in the Post) on May 27th. The Automaton Whist Player, profiting by the war of the Chessmen, remained at the National Hotel and the Post advertised for June 23rd the re-opening of the Spectaculum Museum.

Something worth while at Masonic Hall, July 3rd and 4th! There, Miss Louisa Lane, no less, was "at home," and, after a concert by "distinguished vocalists," presented her popular Actress of All Work. We remember the burning of the Bowery Theatre deprived this little performer of her first New York home; by mere coincidence, Peale's on July 3rd had a Representation of the Conflagration of that ill-starred edifice. I simply cannot keep Peale's out of my narrative. There, in early August, the dog Apollo glorified Greece, and there, on August 11th, began a long engagement one Martha Ann Honeywell, "who was born without arms, using her mouth, with which she draws, writes, works on silk, satin and paper, cuts out of paper most difficult landscapes, flowers, and even pieces of poetry." She held pencil, needles, scissors, etc., in her mouth. Is the reader old enough to have viewed with childish wonder such phenomena of the long-ago?

CONCERTS, 1827-1828.

I begin the concert season on a very uncertain note; I simply do not know whether or not the Philharmonic Society functioned. A meeting of the members was called in the American for November 3rd, at the City Hotel, and — ominous warning! — "as the further continuance of the Society will depend upon the result of this meeting, a punctual attendance is requested." The Post announced another meeting for December 1st, and in neither journal thereafter did I find a word as to the doings of a society that for two years past had given concerts involving the Signorina, Mme. Brichta, and others only slightly less renowned in that day.

I find advertised in the American a concert of Mr. Francis, professor of the harp, member of the Royal Philharmonic Society of London. Postponed to November 12th, at Masonic Hall, it enlisted Mme. Brichta (*Una voce poco fa* and in the duet *La ci darem*, with Boyle), and an orchestra. Another concert, "postponed," as were many, was given by Miss Moran, on December 4th, at the City Hotel. Miss Moran bravely announced in the Post of November 19th that she would be "assisted *by all the professional talent in the city*," and thus in one grand scoop of italics let us see just what that all-inclusive group included. The list comprised Keene, Etienne, Gilles ('cello), W. Taylor, Mrs. Sharpe, Van der Vink (violin), Miss George, Isabella Moran (ten years of age), Thibault (piano), P. H. Taylor (flute), and Boyle. Beethoven's overture, Prometheus, was played by "several distinguished Professors" and performers from the orchestras of the theatres. Surely Miss Moran exaggerated in her promise of *all*! December 20th brought, *via* the American, a concert at the Masonic Hall, of the New York Sacred Music Society — "in aid of the Fire Department of this City"; the soloists were Miss George, Mrs. Gill, Comer, and Keene, with De Luce as leader (*i.e.*, first violin), and J. P. Cole as conductor. With Miss George, Keene and Boyle, the Euterpean Society, I learn from the American, had its annual concert, on December 27th, at the City Hotel. For the same evening, Signora Bartolini, "encouraged by the patronage with which she has been honored . . . on former occasions" (at the Chatham Theatre, I suppose), announced in the Post of December 22nd a concert at Bossieux's Dancing Academy, Reed Street and Broadway.

And now the Post presents a rather mysterious Mrs. Turner, who, beginning on December 26th, promised at the same corner of Reed Street a series of amateur concerts which she grandly styled "Convito Armonico." On January 14th, in the same paper, she regrets that severe illness in her family forced her to postpone her concert to January 23rd. I can only say that I find her advertising her "Evenings at Home," readings (chiefly from Scott's longer poems) and songs, "for twelve nights," at 51 Canal Street, the first date of advertising being February 11th. She endured at least till April 9th, when the Post of the 10th advertises her "Convito Armonico" at 440, Corner Broome Street and Broadway — the third site, thus far, of her moving temple of art. I do not know whether or not this was the Mrs. Turner of circus and minor theatres; the Post of December 27th announces that a Mrs. Turner has removed her "Vocal Academy" to 51 Canal Street.

My first concert of sacred music (old style of 1823-25) occurred, (credit the American of January 23rd!) on January 29th, at St. John's Chapel, P. K. Moran leading hosts, unspecified in the advertisement, to victory (perhaps). A long gap in concert-giving, due, I suppose, to the superb singing almost nightly to be enjoyed in the theatres, forces me to jump, with the American, to a charity concert in early April at St. Paul's Chapel, in which participated Mrs. Sandford, Richings, Gear, Miss Coates, Mrs. and Miss Moran, Moran (at the organ) and those voices, recently lost to our record, the voices of Earle and Weight. The Post advertises a "sacred" concert for May 27th, at St. Matthew's Church. A new society, The New York Musical Fund, gave its first concert, on June 10th at Masonic Hall, with a fine aggregation, including, says the American, Mrs. Austin, Mrs. Knight, P. H. Taylor, Gilles, Julius Metz, Horn, Pearman, and Thibault, and a band composed, as I gather, from leading players in theatre orchestras. What should we think today of an orchestra of such "professors"? June 17th brought by Post columns of the day preceding a "grand oratorio," at Grace Church, under the direction of the choir and H. H. Gear, with Gear and W. Blondell at the Organ. Gear, Senior, played that old double bass of his, but interest in that must have been slight, compared with the excitement aroused by a superb quartette of singers — Horn, Pearman, Mrs. Austin and Miss George. Kyle, Merton, and Pearson also participated. Miss George sang From Mighty Kings, and Mrs. Austin must have been lovely in Angels Ever Bright and Fair and Let the Bright Seraphim.

BROADWAY CIRCUS, 1828.

The Broadway Circus, almost lost in the welter of amusements, was opened for a time in the summer of 1828. On July 24th and subsequently, the Post advertises Master Collet, Whitaker, Blythe, Shay (in imitation of the Greek Rhigas), Indian Chiefs, and a pantomime. Indians everywhere in that season! The play of The Fisherman's Wife, advertised in the American of August 13th, is interesting because Thomas Placide is there set down for the part of Theodoro, with Mrs. Hill as Marian. By this time the Circus had been transformed into an Aquatic Theatre, for the performance of a play destined to brief popularity, under title of The Castle of the Lake, or, the Pirates of Tripolis, "with real water." This piece I find advertised in the Post of August 4th. The cast included T. Placide as Monrad, Parker as Ben Bowlin, Dixon as Selim, Sefton as Nicholas Crowquill, Stevenson as Orasmin, and Mrs. Hill as Lauretta. The Innkeeper's Daughter, on August 14th, had a good summer cast.

Blake, the treasurer of the Park Theatre, advertised a benefit here on the 15th of August, with Paul Pry and The Castle of the Lake, his surprising list of talent including Mrs. Hackett, Mrs. Sharpe, Barnes, Hilson, Barry, Chapman, De Camp, Richings, Whitaker and Blythe. A new "aqua drama," The Wizard of the Lake, "with real water," had, on August 20th, Porter as the Wizard and Mrs. Godey as Grace. Holland appeared for a number of evenings, beginning on August 21st, in his favourite specialties, Whims of a Comedian, The Day after the Fair, etc. For his benefit and farewell, on the 29th, he played Gregory, in What's in the Bottle? (origin unknown) and Jerry Sneak, the bill likewise including The Castle of the Lake. I discovered no more fish, large or small, in the Aquatic Theatre; doubtless it dried up when the Park re-opened on September 1, 1828. This one opposition, at least, Simpson could control.

SUMMER GARDENS, 1828.

Again I enter the gardens as their owners saw fit to unlock the gates. Vauxhall was trying, as I saw by the Post of March 4th, to get up a list of ten subscribers of shares at $200 each, to prepare the place for summer opening. Madden's death had left the resort without a master. Evidently Mrs. Madden continued in control. For July 4th she announced in the Post songs by Garner, Mrs. LaCombe, Cartwright, "from the Philadelphia Theatre," Turnbull, and Elizabeth Turnbull, "only 7 years old," who was to attempt the great hit, The Dashing White Sergeant. This little Miss Turnbull and her sister also danced a "*pas de deux*." On the 7th and 9th of July, Blythe was there with his exhibition of horsemanship, Williams being clown, and Lawson riding master. Magner (or Magna as he was elsewhere spelled), "late of Philadelphia," provided fireworks. The Post, in August, advertises "promenades," sponsored by Eberle. On the 14th, Mrs. Day, Mrs. La Forest (Sophia Eberle), Mrs. Madden, H. and D. Eberle, Whitaker, Madden and Richards appeared.

The Post, which lets me into this retreat, also admits me, on July 16th, into Cold Spring Garden, for fireworks, songs, performances by Millis, on the slack wire, and ascent of a balloon, sixty feet in circumference. On August 4th and 6th the same garden advertised fireworks by Robinson, a balloon ascension, and songs by Richards, Mr. and Mrs. Singleton and D. Eberle. A disappointment at East River Garden, on July 28th, led Robinson to transfer balloons and fireworks to the Cold Spring resort. For these two gardens in 1828 *cetera desunt* in my stock of knowledge.

From July 4th the East River Garden, 620 Water Street, opposite the Navy Yard, Brooklyn, was in great fettle. Even in June it advertised fireworks by Robinson, a band from navy yard, and songs by Mr. and Mrs. Dunlap. For the national holiday, however, it announced, in the Post of June 13th, "a cotillion party." An "elegant" saloon had been fitted up, to accommodate three cotillion sets, "in the most splendid style," with superior decorations, "a free circulation of air," and "ready access to the garden." A "first-rate" band would discourse in the Saloon, and a military band in the garden. There would also be fireworks; and a ticket, to admit a gentleman and a lady, would cost $2! And the "marine bath attached to the garden" would be ready by June 14th. When the 4th of July arrived, however, there was no more mention of top-lofty plans; merely promise of orations, fireworks, a band, and general hilarity. For July 28th this newly important garden was advertising "amateurs from London, Dublin and Charleston, S. C.," along with songs, and piano-playing by Mr. and Mrs. Snelling, fireworks, band music, balloons, and a cosmorama. Well, well! much ado in Water Street. Yet we saw, a moment ago, that something went wrong with the plan for the 28th. Still another garden, the National Bowery, above Spring Street, was listed in the Post of July 31st; it had a beautiful temple and a fountain with gold fish, but seemed to plume itself on the opportunity it offered for peace and rest, free from exhibitions.

Niblo's Garden, 1828.

Many of us remember Niblo's Garden, a theatre in our day imbedded in the midst of the old Metropolitan Hotel, at Broadway and Prince Street; our fathers recalled, we know, a time when the site of that solid block was the pleasant garden of William Niblo, who had made his money in turtle soup and salmon from Boston, and other gastronomic triumphs; he also ran a line of stages up Broadway. But he will be remembered as the proprietor of a summer garden that rivalled Vauxhall and other sylvan retreats of the long, long ago.

Well, after the Bowery Theatre burned down, and while the new Bowery was building, Niblo got ready in his spacious grounds a little theatre which he named Sans Souci, and here the homeless Bowery players were, for a brief time, to find refuge. The American of July 1st advises:

> The Public is respectfully informed that the New Theatre, "SANS SOUCI," erected by Mr. NIBLO, upon those beautiful and extensive grounds, corner of Broadway and Prince-streets, will be opened under the direction of Mr. *Gilfert.*
>
> . . . .
>
> Acting Manager ....Mr. BARRETT.
> Leader of Orchestra.....Mr. W. TAYLOR.

This venture was advertised, in the American, to begin on July 4th. But Niblo's Garden was to have a long day on the great holiday. At four in the morning banners were to be hung on the outer walls, and the gardens and grounds were to be thrown open, and among other wonders the new Sans Souci was to be visible. At noon the balloon, 4th of July, 1828, was to ascend; at one, the balloon yclept Washington; at two, that named for Jefferson; at three, the Governor Clinton; and at four o'clock Mme. Johnson was to scale the sky. At six Sans Souci was to open with Gilfert's actors, and in the evening the balloon Jackson was to mount, "entirely surrounded with fireworks," a good surrounding for the fiery hero about to become president of the country.

On the glorious Fourth, then, the little Sans Souci opened, with The Hundred-Pound Note, the parts played by Barrett, Stone, Read, Barry, Sarzedas, Chapman, Anderson, Schinotti, Florence, Mrs. Jones, Mrs. Barrett, Mrs. Stevenson and Mrs. Schinotti. An address "by a gentleman of this city" was then delivered by Barrett. "Seiltanzer" Herr Cline next performed on the elastic cord, and the evening ended with a *pas de trois* from Trajan, by Barbiere, Mme. Labasse, and Mlle. Rosalie (her first appearance in America). Evidently the French dancers were footing it featly to the land of dollars. Something must have gone wrong; we are advised, on July 5th, that "Sans Souci will re-open on July 9th." Not until the 15th does the American hold another advertisement; then we are invited to see only The Hundred-Pound Note and Raising the Wind, with Barrett, and acts by the popular Seiltanzer.

Holland, however, came on July 17th, in the familiar The Day after the Fair; on the 19th he played John Lump to Chapman's Caleb Quotem, and also Thomas, in The Secret. I fear this Niblo-Gilfert enterprise was not successful. On July 21st there was no play at all — merely dances by the French, feats by Cline, and songs by Holland. For his benefit on July 24th, Holland gave the well-liked Whims of a Comedian, and also played Tristram Sappy.

On July 26th was acted for the first time a petite comedy, Is it a Lie? Stone was Mr. Credulous, Barrett Chatterton, Somerville Lord Stately, Mrs. Stevenson Maria, and Mrs. Barrett Lucy. There was another interval. On August 2nd, Sans Souci announced it would re-open on the 5th. The entertainments then improved. On the 6th, Mr. and Mrs. Blake appeared in Of Age To-Morrow, and the all-embracing The Hundred-Pound Note. Roberts and Mrs. Blake (on August 9th) acted in Blue Devils. Cline and the usual French trio also performed. The season terminated on August 19th with Rosina, represented by Howard, Walton, Chapman, Mrs. La Combe and Mrs. Blake. Mathis (who had been here recently), Cline, and the French dancers carried through to the end. As a coda to the great period at the Bowery, the season was trifling in the extreme.

Beginning in earlier August, Niblo's Garden presented a series of "galas." At the second, August 7th, the Post apprises, the grounds were decorated with several thousand variegated lamps. Two temples had been erected, and the whole show was second only to that of the London Vauxhall. Magna displayed fireworks, and Walton, Howard and Symmons sang. At the third "gala," on August 11th, Howard, Walton, Symmons, and Mrs. and Miss Moran appeared. These "galas" occurred frequently, till frost intervened. Willis, the Kent bugler from West Point, and his son participated in September, as did Mrs. De Luce. The last of summer Niblo's for 1828 came toward the end of September, though fireworks fizzed there on October 14th.

Castle Garden, 1828.

I run down to the tip o' the tongue o' the island, as Browning might say, and look at the summer's doings in Castle Garden; it opened for the season on April 12th, with band, lights, and preparations for fireworks by T. Patrick, tried and true. This pyrotechnic genius at first gave repetitions of his former success, The Bombardment by the Turkish Fleet, but so early as May 20th, George Alker, proprietor of the garden, promised for July 4th a new spectacular Battle of Navarino. Concerts were carried through, on fair evenings from August 12th by a group consisting of Garner, Pearson, E. Hudson, Jr., and Weight. At any moment a rocket might pierce the sky. Eugene Robertson attempted to ascend on September 18th, but alas! his balloon caught (see the American of the 19th), with disastrous results, on the flagstaff in the garden, the silk was torn, and the aeronaut was rescued with difficulty. He tried again, on October 20th, this time accompanied into the air by a young lady.

The American, of the 23rd, states that "the balloon and its adventurers made a beautiful voyage . . . The weather was bright and calm — the balloon well inflated — and the lady . . . as calm and collected" as Robertson himself. "Before five o'clock the ship of the air was launched, and rose slowly and beautifully. . . . and then gradually ascending, took its way above the city — where for several minutes it remained stationary — at such a height as to enable the naked eye to perceive the waving of the flags. In this position a small parachute was dropped from it, which slowly descended, and shortly after the balloon passed off towards Long Island, and fell into the river, between Bushwick creek and Williamsburg, at near two hundred yards from the shore. Boats were in readiness and immediately relieved the aeronauts from their peril, without their having been even wet above the ankles; and they and the balloon were brought back to Castle Garden in the evening." Curiously enough, I transcribed this account of aeronautics in 1828, on the very day — May 21, 1927 — on which Captain Charles A. Lindbergh accomplished his thirty-three-and-a-half-hour flight from New York to Paris. The coincidence awakened in me acutest imaginative thrills, and set me wondering whether stage performances had advanced proportionately, in that century (almost), with the progress toward conquest of the air. Who can say?

BROOKLYN, 1827-1828

For the autumn of 1827 the Long Island Star twinkles but faintly. By February 7, 1828, however, it beacons to Dunlap's painting of Christ Rejected, on view in the Trustees' Room, Apprentices' Library; it was, we learn, a canvas of 252 square feet, containing 236 figures, and by all considerations of quantity was assumed to be qualitatively fine. On February 21st the Star requests members of the Musical Society of Brooklyn to meet on the 23rd, at the Apprentices' Library; it tucks in the information that the society was for cultivation of instrumental music. At the Exchange Coffee House — 28 and 30 Front Street — I upset gravity by stating, there was an exhibition of exhilarating gas, on April 21st, a part of the room being appropriated exclusively for the ladies.

The Military Garden looms on the horizon. There, on May 6th, Mrs. Turner gave a concert of music by those charming old composers, Webbe, Mozart, Cherubini, C. Smith, and Sir J. Stephenson. Leaping from such delicacy, S. V. Wemple, Manager of the Albany Circus, announced his wares in the Star of June 26th (Thursday) as exhibiting at the Military Garden on Thursday, Friday and Saturday, presumably of the same week. His artists were Hunter, Stickney, Bancker, Burton, Callahan, Jackson, &c. — surely a good list.

BROOKLYN AMPHITHEATRE, 1828.

And now comes to fruition that plan of the preceding year for a theatre in Brooklyn. The Brooklyn Amphitheatre, Fulton Street, advertised in the Star of July 17, 1828, performances for every Tuesday, Thursday and Saturday. It was set down as "new and elegant," and it presented essentially a circus, with Richer, La Forest, Whitaker, Master Alexander, the horse Napoleon, and various Indian warriors in war songs, dances, scalping manœuvres, etc.

"S" writes to Spooner of the Star (July 31st) that he attended on Thursday last. "It is a plain building, suited to convenience rather than show, but is very roomy and commodious. The scenery is good, and the principal drop scene, representing a mill and water fall, is equal to anything of the kind in our first theatres. The exhibition of feats of horsemanship and buffoonery, becomes tiresome, and very few will be found to spend their time and money in repetition of such views. The company and horses are probably the first in the country, and excellent as they are, yet it is a species of amusement better adapted to travelling exhibitions than for a permanent theatre. . . . On the evening above mentioned, the melo-drama of the *Broken Sword* was performed. It was well done and attracted the silent and orderly attention of the audience."

The season continued. On August 14th Richer's benefit promised Madden and Whitaker as clowns, and the horse Silk Stockings in specialties. I found no more of the enterprise. The Star of Thursday, August 14th, advertised for Wednesday, Thursday, Friday and Saturday evenings, The Invisible Oracle from the Great Rooms, Spring Gardens, London. The Grecian Dog, Apollo, "recently hired for $200 a week at the New York Museums," was part of the show, as were a Turkish Female Automaton Juggler, Magical Dancing Figures, and Musical Infant Prodigies in the shape of a boy and a girl of six and seven years, respectively, who performed "in concert on the violin." I ring out the old and ring in the new season with an electrical kite raised in the Military Garden on August 28, 1828.

CHAPTER XII

CESSATION OF RIVALRY, 1828-1829

THE "Theatre," as it still seemed fondly to imagine itself solely to be, opened on September 1, 1828, prepared for a mortal conflict. According to advertisements in the American, gas had been introduced into the interior and alteration in the auditorium had been effected by Walker, who had also painted a new drop curtain. Simpson had apparently not succeeded in unloading his bargain on a group of gentlemen shareholders, though, on September 12th, he still advertises through the American that "shares . . . may be had on application" at the office. The rebuilt Bowery had begun a new and as it was to prove — disastrous season on August 20th; Cooper and Ludlow were soon to make the Chatham briefly luminous. Nevertheless the "Theatre" really was *the* Theatre, let competition sneer as it might.

The opening play was The Rivals — a fine beginning — with Barnes, Hilson, Simpson, Barry, Richings, Placide, Mrs. Hilson and Mrs. Wheatley in their well-liked assumptions; the newcomer of importance was Mrs. Henry Wallack, who played Julia, and began therein a long connection with America's leading theatre. The afterpiece, Payne's favourite 'Twas I, presented Barnes, Richings, Mrs. Wheatley and Mrs. Sharpe.

James H. Caldwell.

On the second night of the season, James H. Caldwell appeared as Belcour in The West Indian, Mrs. Wallack enacting Louisa Dudley, Mrs. Hilson Charlotte, and Richings O'Flaherty. The newcomer was well known as a builder and manager of theatres, his activities embracing ventures in Washington, Petersburg, New Orleans, Nashville, and St. Louis. His greatest achievement (of 1835, to be sure) was the famous St. Charles Theatre in New Orleans. He must have been regarded as important since the Bowery, on the night of his début, presented the same piece — The West Indian — with a cast on the whole better than that at the Park, Barrett's Belcour being supported by Henry Wallack's O'Flaherty, Mrs. Hughes's Charlotte, and Mrs. Barrett's Louisa. Caldwell also rattled through the three Singles, on September 2nd, with Placide as Humphrey, and Mrs. Hackett as Taffline. On the 3rd, his Doricourt was matched by Miss Kelly's Letitia Hardy; in the afterpiece, Of Age To-Morrow, he had, as the Baron, the assistance of Placide as Molkus and Mrs. Hackett as Maria.

On September 5th, Caldwell and Miss Kelly appeared in The Honeymoon, ably assisted by Mrs. Hilson, Mrs. Hackett, Woodhull, Barry, and Barnes. Miss Kelly ended the evening with Turn Out, singing, among other things, The Dashing White Sergeant. But education by Garcia, Mrs. Austin, Mrs. Knight and others was causing Miss Kelly's vocal art to appear less beautiful than in her earlier days at the Park. Her Beatrice, however, on September 8th, doubtless was more dashing than her White Sergeant; I trust the public also liked Caldwell's Benedick, as also his Young Wilding in the second piece, The Liar. The reader, from this list, perceives the line of Caldwell; he was, of course, of the early Dwyers, early Simpsons, Lester Wallacks. I should hesitate, from scanty records at my disposal, to rank him high in that roster. Bowery withers, however, were not unwrung; Gilfert offered Much Ado on the following night with Barrett and Mrs. Gilfert.

Caldwell's Charles Surface, on September 10th, was placed in a cast that offers two suggestions; since Barnes was still Sir Peter, we see how hard it was to kill the traditional assignment of that part to a low comedian. Mrs. Wheatley, oddly enough, played Lady Sneerwell, as she was to do for years; the much better part of Mrs. Candour — so splendidly played, years after, by Fanny Morant, Mrs. Gilbert, Mme. Ponisi — fell to Mrs. Sharpe, by continuance of the custom that gave it to the singing chambermaid. But we must speed Caldwell on his way. He naturally acted Frank Heartall and Freelove on September 12th, in each case Miss Kelly playing opposite. I am interested to observe that in The Soldier's Daughter Woodhull represented Malfort, Sen., as he had played Sir Oliver Surface on the 10th. This looks to me dangerously like the *facilis descensus* to general utility, or second old man, at best. I am not encouraged by finding him as Lord Randolph on September 11th. Caldwell took a benefit and departed on September 15th, with performances of Gossamer and the three Singles.

Some of the productions of last season held over. Paris and London returned on September 4th, with its tricky dioramic scenery, representing a trip from Calais to Dover — the scenery moving, the boat-deck still — and the stage of the Italian Opera House (London) prepared for a masquerade. Following this exhibition, " Mr. Matthews, from the Surrey Theatre and Royal Gardens, Vauxhall," made his first appearance in America, in " the much celebrated and highly amusing Tragical Comedy and Comical Tragedy, of Punchinello, or, Punch and Judy." The cast of London and Paris gives some idea of the present numbers of the Park company. Posterity cherishes memories of the leaders of the force, but what of Collett, Povey, Parker, Durie, Wray, Bissett, James, Wheatley, Miss Williams, Mrs. Godey, whose names plaintively look out at us from bills of these spectacular shows, begging us to record that they, too, in their humble way, strove to make the performance a success? On the 4th of September, another novelty of last year graced the bill, The Poachers, or, Trick upon Trick, with Simpson replacing Woodhull as Wolfenstein. The Somnambulist (September 10th) was a third gleaning from last year's harvest.

All to herself shall this paragraph belong. Little Miss Russell — daughter of Mr. and Mrs. Richard Russell, soon to grace our page — little Miss Russell, one day to be the popular Mrs. George P. Farren — made her début as infant prodigy on September 11th, playing the hapless Norval, and the mischievous Little Pickle. Her stay was short.

Another fleeting vision was that of the French dancers who last season had disported at the Lafayette. A ballet pantomime, The Lovers, on September 13th and 16th, enlisted Benoni, Feltman, Duruissel, St. Clair, Mlles. Estelle, Hyacinthe, Corby, Ravenot, and Louise. Of course, with M. and Mme. Ronzi Vestris, Barbiere, and Mme. Hutin-Labasse at the Bowery, the aggregation at the Park had not the remotest chance of success.

A comedy, Ups and Downs, or, the Ladder of Life, first flashed on the sight on September 16th; it had been acted at Drury Lane, May 27th, preceding. At the Park the cast was promising:

Earl of Delamere	Mr. Richings	Waiter	Mr. Bissett
Mammonton	Mr. Barry	Countess of Delamere	Mrs. Sharpe
Felix Mudberry	Mr. Barnes	Lady Charlewood	Mrs. Wallack
Jack Pointer	Mr. Simpson	Amelia Mammonton	Mrs. Hilson
Christopher Higgins	Mr. Woodhull	Kitty Corduroy	Mrs. Hackett
Servant	Mr. Hayden	Mrs. Corduroy	Mrs. Wheatley

This play, according to Genest, was acted but eight times in London; New York saw it less frequently.

RETURN OF J. W. WALLACK; MRS. DRAKE

The most important event of the autumn was the return, after six years, of the excellent James William Wallack, who was to become, in after days, almost the hope of the New York drama. He came out on September 17th, in his favourite part of Rolla; the Elvira of the occasion was Mrs. Drake, her first appearance in three years. Mrs. Drake was now the tragic lioness of the south-west, and according to Joseph Jefferson, became possessed of a very grand manner. Just before Charlotte Cushman's heyday, Mrs. Drake was the recognised leader of tragedy in America. I hope the reader remembers her as Miss Denny. During this visit of the actress to the Park, her husband was acting at the Chatham in Irish comedy and other drolleries.

Meantime, another favourite of other days, Mrs. Sandford, sang Vespina in Clari, on September 18th. On the same evening, a ballet on the never-failing theme of The Barber of Seville, brought into play Benoni, Feltman, Mlle. Ravenot, Mlle. Estelle, and others of the French corps. This ballet was repeated on the 20th, when Ups and Downs had its second representation.

One needs to sweep the stage of these things before recording Wallack's appearance as Hamlet, on September 19th. And the dashing Miss Kelly was Ophelia! Wallack and Mrs. Drake came forth again in Pizarro (September 22nd and 29th), he also acting Dick Dashall in the afterpiece. For Miss Kelly's benefit, on September 24th, he gave his popular and delightful Benedick, Miss Kelly herself portraying Beatrice, as well as Donna Clara, in Two Strings to Your Bow. Miss Kelly had been a long while before the notoriously fickle public of New York; besides, Clara Fisher was the new idol.

Just after the departure of Miss Kelly, the well-lasting Mrs. Barnes re-emerged (September 26th) as Juliet, now unquestionably twelve years older than when she first depicted the woes of the hapless Veronese in New York. Wallack was Romeo — himself ten years older than when he came here; Barry was the Friar, Simpson Mercutio, Richings Paris, Placide Peter, and Mrs. Wheatley the Nurse. Wallack also gave his favourite Walter, in The Children in the Wood. The infants were no doubt charmingly represented by Sarah Parker and Emma Wheatley. Ireland says that this was the first time "I remember noticing" Emma Wheatley, who became so popular as a member of Wallack's company at the National Theatre, ten years later. For some reason, she and the little Parker girl were considered important enough to be advertised in the American for this night of September 26th. So far as Miss Wheatley was concerned, the stressing of the name was prophetic.

The last appearance of Miss Kelly and the French Dancers occurred on September 27th. The operatic melodrama, The Peasant Boy, must have been pleasing with Miss Kelly as Julian, and Mrs. Sandford as Marinetta. After the play Miss Kelly sang the devastating The Dashing White Sergeant, and Mrs. Sandford the once popular Dulce Domum. The Cataract of the Ganges ended the bill.

A SEASON OF "GRAND" OPERA

Wallack's engagement was unusually long, and, let us hope, prosperous. On September 27th the Albion notes success, but a certain falling off in masculine beauty: "He has grown somewhat corpulent . . . which in some degree lessens the fine romance of his face. He has, however, improved in judgment and experience, and delights us with his beautiful conceptions and admirable delineation of character." On the same date, the Mirror reports that he "is the magnet, and has drawn fuller houses than any preceding performer this season. He is one of those who attach a community to them not only by those sterling qualities of their public performances, but by the suavity and polish of their private manners. The Rolla of Mr. Wallack is a highly finished representation."

While Wallack thus went on, Simpson started a series of what he called Grand Opera Nights, for which he engaged Horn and Mrs. Austin. They first appeared in Native Land on September 30th, the other "operatic" artists including Barnes, Barry, Mrs. Sharpe, Mrs. Wallack, &c. Thenceforward, for a few weeks, this variety of entertainment alternated with Wallack. Macbeth on October 1st gave Wallack a chance a little beyond his powers, Mrs. Barnes's Lady Macbeth no doubt savouring of the tried and true. The American stresses Hilson as Hecate, and Barnes and Placide as the first and second witches. The next night more gruesome deviltry was exhibited and knelled in Der Freischütz, when Horn as Caspar stood in the wood at midnight. "By numerous requests," Wallack and Mrs. Drake played Pizarro yet once again on October 3rd. I wonder how much Mozart figured in The Marriage of Figaro on the 4th? Possibly Horn as Almaviva and Mrs. Austin as the Countess could carry on the strains seraphic; but one ponders dubiously on Hilson as Figaro, Mrs. Hilson as the Page, and Mrs. Sharpe as Susanna. On the same evening Mrs. Austin appeared in Giovanni in London.

Clara Fisher

Wallack's first benefit, on October 6th, presented him in The Wonder, with Mrs. Barnes, Placide (Lissardo), and Maywood (his first appearance this season) as Gibby. Wallack also essayed Michael in The Adopted Child, with Mrs. Henry Wallack as Nell. Wallack was out of the bills for a few days, just long enough to allow Clara Fisher to make a triumphant return (October 8th) in The Will and The Invincibles. Many a youth had doubtless been longing for this great event. The Mirror of September 20th had indulged in a lengthy review of a year of Clara Fisher, and a reading of that excellent article must have added extra zest to the applause which greeted the vivacious favourite on her entry as Albina Mandeville. I can give but the kernel of the article, which, after commending Miss Fisher's "perfect knowledge of the *business* of the scene," "felicitous conception of her author," "memory without fault," "ease and self-possession unsurpassed, her *archness* in some characters unequalled, except by her *naivete* in others," puts finger on the distinctive trait of the actress: "Always in high spirits herself, she imparts them largely to her audience." "Her songs will never tire. The 'Bonnets of Blue,' originally introduced by her, and never sung without an *encore*, and sometimes hailed with a double, and, in many instances, received with a triple *salvo*, is now the fashionable *march* of our *elite* corps of militia, and the favourite air with the bands, as well as the constant spirit stirring music of the drawing room. . . . The theatre is her element — she appears to live in the characters which she personates, and to be part and parcel of them; never more delighted than when delighting her audience." A hearty soul, apparently, Clara Fisher.

The charming girl appeared next in Paul Pry (as Phœbe) and in Old and Young (October 10th); but meantime, the opera season sped to its close. On October 9th, Weber's Oberon first was heard in New York, Horn enacting Sir Huon and Mrs. Austin Reiza. Richings was Oberon (as he had been in Shakespeare's A Midsummer Night's Dream, in November, 1826), Mrs. Sharpe was Fatima, Mrs. Wheatley Namouna, Hilson Sherasmin, Porter Babekan, Woodhull Almanzor, and Mrs. Wallack Puck. I tremble to think how Weber's difficult music must have been sung by some of these "vocalists." And furthermore, I do not see how Horn, who had been the bass Caspar of Der Freischütz, could have become the tenor Huon of the newer opera. Either Pearman and Horn must have had voices of tremendous range, or the music they sang must have been subject to instant transposing. Oberon made a hit; it was repeated on the 11th and 18th.

Wallack re-appeared on October 13th, with Mrs. Barnes, in Richard III; but I am for the moment more interested in a revival of The Beggar's Opera, on October 14th, with Horn as Macheath, Barnes as Peachum, Placide as Filch, Richings as Mat o' the Mint, Mrs. Austin as Polly and Mrs. Hackett as Lucy. Besides, who could possibly be thrilled by Wallack's Richard, so soon after Kean's, Forrest's, and Booth's? Booth, in fact, played the part the next night at the Bowery.

Maywood's brief sojourn enabled the management to bring out, on the 17th, its second important dramatic novelty — Moncrieff's drama, The Lear of Private Life:

Fitzarden	Mr. Maywood	Saunter	Mr. T. Placide
Rattleton	Mr. Richings	Mowbray	Mr. Povey
Alvanly	Mr. Woodhull	Adder	Mr. Nexsen
Goodall	Mr. Porter	Agnes	Miss Clara Fisher
Gilbert	Mr. Placide	Emily	Mrs. Sharpe
Michaelmas	Mr. Wray	Meriel	Mrs. Hackett

On the same evening there was — the French company having departed — a *pas de trois* by the little Parkers and Emma Wheatley. Many a mother's heart must have burst at this infantile exhibition; bachelors doubtless were bored, and longed for Clara Fisher in Little Pickle — the last offering on the bill.

On the 18th, when Oberon was given again, the bill ended with Maywood as Cartouch, in The Sergeant's Wife. The Virgin of the Sun was revived for Wallack, on October 20th, and repeated at his benefit on October 27th. The cast included Porter, Barry, Woodhull, Richings, Hilson, Mrs. Hilson, Mrs. Sharpe. The American gravely advertised that the Chiefs of the Winnebagoe Indians would attend "to witness" this performance of a play dealing with Peruvians of the long ago. Fitting, indeed! Wallack re-appeared as Hamlet on the 22nd, Mrs. Barnes more than replacing Miss Kelly as Ophelia. They played Bertram and Imogine on the 24th. The Virgin of the Sun, Wallack's imitations, and My Aunt, served for Wallack's benefit, on the 27th. After these events, Wallack departed for Boston and Philadelphia. The Albion of October 25th, bade him good-bye in what seems to me an admirable summing-up of his capabilities and limitations: "It is true that some of his former brilliance and fire is diminished, but we have in its stead a more chastened, and a more accurately delineated character; in a word, he has exchanged the effervescence and luxuriant imagination of youth, for the judgment and experience of manhood. The former, we grant, was the more captivating to the inexperienced eye, but the latter is more pleasing to the man of taste, and infinitely more to the reputation and honour of the actor." Though "many object to Mr. Wallack's playing such parts as Richard and Hamlet," he "is at all times sure of the very foremost rank in such parts as Rolla." Poor Wallack and his aspirations! And, for that matter, poor Maywood, who had a farewell benefit on the 29th, prior to departure for Europe. He appeared as Fitzarden, and as Jock Howison (in Cramond Brig).

Return of Caldwell and Miss Kelly; Mrs. Drake

The season at the Park does not impress me; the return of Wallack and the production of Oberon seem to me its most interesting features. The reader will welcome, therefore, a hasty survey of the autumn harvest. Caldwell returned, on October 30th, as Gossamer and the three Singles. For some reason unknown to me John Jay Adams had a benefit on the 31st; it was his only appearance this season. He played Jaffier to the Pierre of Cooper, then managing a season with Ludlow at the Chatham; Mrs. Barnes was Belvidera. On the same evening little Mary Ann Russell re-appeared, playing Crack, in The Turnpike Gate; this again, doubtless, was viewed fondly by motherly eyes. When, on November 1st, Caldwell enacted Dr. Cantwell, in The Hypocrite, with Barnes and Mrs. Barnes as Mawworm and Charlotte, the little Miss Russell finished the evening, and perhaps the audience, by singing Darby in The Poor Soldier, her associates being Richings as Patrick, Placide as Bagatelle, and Mrs. Sharpe as Norah. Between play and entertainment she rendered The Hunters of Kentucky. This child must have been eyed propitiously by her dramatic allies; for her benefit, on November 3rd, Forrest came from the Bowery to play William Tell, the benefiting prodigy enacting Albert, Mrs. Sharpe Agnes, and Mrs. Wallack Emma. Master Russell also played Tom Thumb.

Caldwell, on November 4th, repeated Benedick to the Beatrice of the returned Lydia Kelly; he also was Felix in The Hunter of the Alps, Mrs.

Wallack enacting Helena. The next night brought another melodramatic offering on familiar lines — The Dumb Savoyard and His Monkey, a tricky piece by Thompson, produced the preceding April at Drury Lane. It is all about a pardon stolen by a monkey, and the distress of a Countess thereat. Woodhull and Mrs. Wallack played the Count and the Countess, Mrs. Hilson the dumb boy, and Master Zerbino Marmazette, the mischievous monkey. Placide was Vatchell, Thomas Placide Speilsburg, and other parts fell to Mrs. Wheatley, Porter, and Wray. This was, after all, but sorry stuff to follow the brilliant nights of Wallack, Caldwell, Lydia Kelly, and Clara Fisher. Yet it had a popular success; its eighth performance took place on November 18th.

Another novelty, on November 7th, was Talbot's tragedy of The Serf — the story of vengeance sought by a wronged serf (Osip) on the family of his master. The cast included Barry as Osip, Simpson as Isidore, Woodhull as Vladimir, Porter as Petrow, and Mrs. Barnes as the Countess.

Mrs. Drake's benefit on November 11th savoured of the Bowery; Hamblin played King John, Forrest Faulconbridge, Barry Hubert, Mrs. Sharpe Blanche, and Mrs. Drake Constance. I cannot imagine why she waited so long after her engagement for this benefit. At any rate, she gave full measure. Hilson appeared as Mr. H., and Mrs. Drake also acted Liddy in the popular Family Jars. Mrs. Drake will not often meet us on the way — unless we move westward in our flight.

This season utterly lacks unity — not of design, for no season has had that; but unity of interest, which every season should have. Simpson was desperately driven by opposing winds and tides. Caldwell and Miss Kelly now carried on the venture. They repeated Much Ado and Three Weeks after Marriage, on November 12th. On the 13th, a new tragedy was ready — Giordano, by James Lawson, a poet and editor of New York. The name-part was sustained by Barry; Simpson played Conradine, Phillips the Duke, Richings Colonni, Woodhull Neri, Mrs. Hilson Inelda, and Mrs. Hackett Bella; so the cast stands in the American. I hate to bury a native work with so slight an elegy; but I can find nothing further about it. Its second performance came on November 18th, though the advertisement still announced that as the first. It was advertised as for a second time on November 22nd. Presumably the third night occurred on December 9th, which was for the benefit of the author. Any sense of weariness it may have caused on the 18th of November was dissipated the next evening, when the brilliant Clara Fisher — better than twenty third-rate plays — returned as Helen Worrett and Victoire. Welcome, come too seldom, gone too soon! The lively girl, during the engagement, played The Will, Clari, The Country Girl, The Highland Reel, She Wou'd and She Wou'd Not, etc.

Meantime, on the 14th, Caldwell bowed and benefited and departed, appearing as Frank Heartall, and as Freelove, in The Day after the

Wedding. In The Soldier's Daughter, Mr. and Mrs. Richard Russell, "late of the American Theatre, New Orleans," volunteered as Timothy Quaint and the Widow Cheerly. The tender offspring of this union — Little Mary Ann — had edified us a short time before. Mr. and Mrs. Russell were respectable players, who belong to the history of drama in New Orleans and elsewhere.

Scattering our fire, we may introduce The Bottle Imp, first announced here on November 25th, though Ireland places the *première* on February 14th, wrongfully, if we may trust advertisements of a second performance on November 27th. The cast of the melodrama, involving characters German, Spanish, and Venetian, included Woodhull as Albert, Barnes as Willibald, Richings as Nicola, Phillips as Waldeck, Porter as Conrade, Barry as The Imp, Mrs. Sharpe as Marcella and Mrs. Hackett as Lucretia. More interesting to us, a century later, is the inclusion in the same bill, for that Evacuation Day, of Noah's persisting She Would Be a Soldier, given also on the same night at the Bowery. At the Park, Barry was the Indian Chief, and Mrs. Hackett repeated her original rôle of Christine, with Mrs. Hilson as Adela.

Madame Feron

The best thing, so far, was the appearance on November 27th of the brilliant soprano, Mme. Feron, who, after a great success in London, came here unquestionably the most noted woman singer who had approached these shores. Garcia-Malibran brought but slight reputation with her; she made hers here. Mme. Feron was the daughter of a French refugee to London; she had had the finest musical education and experience, and was a perfect exemplar of the old Italian *bel canto* of the florid type. She made her first appearance here as Floretta, in The Cabinet, "supported" by "singers" like Hilson, Barnes, Placide, and Mesdames Hackett, Sharpe and Wallack, and most of them really could sing, in a way. The Albion of November 29th saves me the necessity of speculating as to the qualifications of the brilliant new songstress, or, indeed, of comparing her with the greatest among her predecessors in New York. Here, then, is an admirable review of her singing:

> Madame Feron's voice is one of wonderful power and flexibility, which united to her musical skill, science and taste, enables her at once to astonish and entrance her audience. Her first two songs on Thursday . . . established her at once; and her execution of *"Chi dice mal d'amore,"* by Meyer, proved her to be in Italian singing the legitimate successor to Madame Malibran. . . . The texture and quality of Madame Malibran's voice, is intrinsically richer than Madame Feron's; although we are ready to admit, that the latter makes up by her skill and experience, and by art, what the other has by nature. The deep and rich tones, the melody,

> pathos, and energy of Madame Malibran, will never be effaced from the recollection of all those who heard her. Madame Feron *astonished* us with her bold and masterly flights, but Garcia *pleases* us with her tenderness, sweetness, and passion.
>
> Madame Feron, then, may be summed up as a person possessing vast scope and power, great science and taste, acquired and cultivated by unremitting study—and a brilliance of execution which lays the applauses of the whole theatre under immediate and constant contribution. Profuse in the use of the shake, and loaded with ornaments, she runs to the top of her voice—which, as we have said before, is of incomparable extent and compass—and then by some masterly and unexpected achievement, bears away all before her, and causes us in amazement to forget whatever natural defects and lack of melody we may have supposed her voice to stand charged with. Much has been said of her execution of the *"Soldier Tired."* We certainly are of the opinion, that we have heard Mrs. Austin perform it with greater accuracy; but Mrs. A. has made this song her own. . . .
>
> We are now admirably supplied with female vocal talent. Mrs. Knight, in Ballad; Mrs. Austin, Bravura, and Mde. Feron in Italian and operatic singing, present a galaxy of talent which will not for a long time be exceeded, if ever equalled in this country. Now is the time for a GRAND MUSICAL FESTIVAL.

There is a phonographic record of a great artist. Her second performance, and oddly enough her last for the present, occurred on the 29th, when she sang in The Haunted Tower. I do not know why the gifted lady had so few appearances; perhaps the prearranged return of Horn and Mrs. Austin, on December 2nd, had something to do with it. Meantime, dear little Clara Fisher played Lady Teazle on the 28th, and for her benefit, on December 1st, she proffered her lovely Viola, in Twelfth Night, perhaps the best representation of the rôle seen up to her time in America. On this occasion she youthfully gave full measure to the bill by adding to Shakespeare's comedy, The Actress of All Work, and The Dumb Boy, in both of which she took part.

Variety of interests still whirls us along. Mrs. Austin's and Horn's return on December 2nd brought back the popular Der Freischütz, joined to the new The Bottle Imp. For Mrs. Hackett's benefit, on December 3rd, Hackett for the first time offered his afterwards so popular condensation of Colman's Who Wants a Guinea? which he at first called John Bull at Home, or, Jonathan in England. The last of these titles became that under which the piece amused for years. The original cast, as advertised in the American, included Hackett as Solomon Swop, Woodhull as Torrent, Barry as Bradford, Simpson as Sir Larry, Barnes as the befuddled Andrew Bang, Mrs. Hilson as Fanny, and Mrs. Hackett as Mrs. Glastonbury. Those who know Colman's play will realise the excellence of the cast.

Some of the operatic offerings due to Horn and Mrs. Austin have more than the usual admixture of literary quality. The Beggar's Opera, on December 4th, and The Lord of the Manor on the 6th, were followed by The Tempest, on the 8th. I find the cast worth recording:

Ferdinand	Mr. Horn	Hippolito	Mrs. Wallack
Prospero	Mr. Barry	Dorinda	Mrs. Hilson
Caliban	Mr. Hilson	Miranda	Mrs. Sharpe
Trinculo	Mr. Placide	Ariel	Mrs. Austin
Stephano	Mr. Barnes		

One sees that in America, as in England, the Davenant-Dryden serpent still coiled at the heart of Shakespeare's play; that envenomed reptile was to be stamped to death by Macready, more than ten years later. The Tempest was repeated on December 10th.

Variety still hurries me along. Barnes, for his benefit on December 11th, essayed Rolla; possibly audiences thought these exhibitions worth while, in humour at least. The 13th brought a benefit to Hackett, who repeated Solomon Swop, and also gave Love à la Mode, for the sake of his own Sir Archy MacSarcasm. A third benefit — Mrs. Austin's — presented, on the 15th, Boieldieu's John of Paris, with Horn as John, and Mrs. Austin as the Princess of Navarre. Placide was the Chamberlain, and Mrs. Sharpe Rosa; Hilson enacted Pedrigo Potts, a character afterwards beloved of Mitchell, of Mitchell's Olympic.

Benefit! Benefit! Does the reader suspect poor business, and actors trying to make up for pay still owing? Barry's night (December 16th) brought, for the first time, Byron's tragedy of Werner, Barry playing the title-rôle, Mrs. Hilson Ida, Mrs. Wallack Josephine, Hilson Gabor, Woodhull Stralenheim, Simpson Ulric, Placide Idenstein, &c. The play was repeated on the 18th, for Mrs. Hilson. Werner was never a passionate success in America, though Macready did something for it in London. December 17th was delightful, with Horn and Mrs. Austin in The Tempest and John of Paris. The next benefit was Rees's, who had been kept from the bills — according to Ireland — by an accident that befel him last year. On December 20th, he presented the Dromios of Phillips and Barnes, and himself acted Old Wrongward, in The Deaf Lover. The Bottle Imp concluded a weak programme. Ireland says that Rees did not again appear on the bills. December 22nd, Horn's benefit, "prior to his departure for Europe," offered himself and Mrs. Austin in The Barber of Seville, and likewise his "new composition, an Ode to Washington." Mrs. Sharpe's night (December 23rd) brought her obliging brother-in-law, Hackett, in Jonathan in England, and in "the celebrated musical drama," The Comedy of Errors. That description of the Shakespearian comedy shows how much of Reynolds and Bishop probably inhered in the offering. Why not?

England had been rapturously turning most of Shakespeare's comedies into operatic trifles light as air, though doubtless pretty withal.

MADAME FERON AND PEARMAN

One operatic combination gone, another followed. Mme. Feron returned, and was assisted by the still very desired Pearman. Their first bill (December 24th) was the popular The Siege of Belgrade. Unfortunately, Mme. Feron now fell ill, and was not able to re-appear until December 30th, when she sang Mandane in Artaxerxes, with Pearman as Arbaces. The Barber of Seville was given on January 3rd, and on the 6th the very clever Simpson offered for his benefit what must have been an extraordinary cast for The Marriage of Figaro. Horn sang Almaviva, Pearman Figaro, Mme. Feron Susanna and Mrs. Austin the Countess. Horn, Mrs. Austin and Pearman also sang the solo parts in Horn's Ode to Washington. On the 10th, Pearman and Mme. Feron appeared in The Cabinet, and as Robin and Margaretta, in No Song No Supper. The lady's benefit, on January 13th, offered Henri Quatre, with Wallack as Henri, Pearman as Frederick, and herself as Louison. The evening concluded with the third act of Rossini's Otello, sung by Pearman, Mme. Feron, and Mrs. Pearman. Pearman's benefit on January 15th, gave the operatic version of The Merry Wives of Windsor ("as performed at the Theatre Royal, Drury Lane"), Wallack appearing as Ford, Pearman as Fenton, Hilson as Falstaff, Placide as Caius, Mme. Feron as Mrs. Ford, Mrs. Hackett as Mrs. Page, and Mrs. Pearman as Anne Page. I hazard the statement that much worse singing at vastly higher prices has been heard at the Academy of Music and the Metropolitan Opera House than New York heard at the old Park in the years 1825-28.

JAMES WILLIAM WALLACK

For a while Wallack alternated with these operatic offerings. He began his engagement on December 29th in The Virgin of the Sun and My Aunt. On December 31st Mary Russell Mitford's tragedy of Rienzi was announced, the cast including Wallack as Rienzi, Barry as Angelo, Phillips as Colonna, Woodhull as Savelli, Mrs. Sharpe as Lady Colonna and Mrs. Hilson as Claudia. Wallack ranged lightly, on the 2nd of January, to Harry Dornton and Michael (The Adopted Child), but repeated Rienzi on the 5th, 9th and 16th. His other parts were Rolla, Bertram and Walter (The Children in the Wood), Henri Quatre (as we have seen), and Reuben Glenroy. For his benefit and last night, on January 19th, he gave Rienzi for the fifth time, and also acted Rattle, in Spring and Autumn, which had been played the preceding year at the Bowery. Here the cast included, besides Wallack, Placide as Sir Simon Slack, Woodhull as Osmond, Mrs. Wheatley as Mrs.

Dartmouth, and Mrs. Hilson as Mrs. Rattle. This cast I copy from the American. Later advertisements put down Mrs. Hilson as Mrs. Dartmouth, and Mrs. Wallack as Clara.

I must retrace my steps to New Years Night, 1829, to pick up a record of another novelty, with the appalling title of The Temple of Death; this offering, I fear, ill graced the New York home of Shakespeare and Sheridan. The cast included Simpson as Canute, Barry as Osric, Placide as Theobalt, Phillips as Roldan, Richings as Oldebert, Mrs. Hilson as Ethelinde, Mrs. Wallack as Urania, and Mrs. Sharpe as Adela. All I know of the piece is that it helped to sustain the house through one of the most disastrous periods in its financial history; it was repeated a few times in darkest January.

These were very unhappy days for the theatres. The new Bowery closed on January 14th, with a benefit for the harassed Gilfert; even before that it had been given over a night or two to subscription balls. It did not re-open till February 21st. Yet the house was new and beautiful, and richly stocked with good actors! The Chatham was dark, and the Lafayette was struggling on with melodrama of the deepest dye. And the Park? The ever popular Hackett began on January 17th, with Jonathan in England, and in imitations. Between these two features, the American advertisement gravely promises that " the Indian Chief will appear on the stage." On January 20th further details are given: " the Indian Chief Red Jacket will appear in the costume of his tribe, and address the audience in his native language, accompanied by his interpreter." That plainly signifies distress; greater alarm is indicated in the announcement of Ticket Night on the 21st: not relieved, I fear, by a revival, on January 22nd, of Frances Wright's tragedy of Altorf, which had been peacefully sleeping since its production in 1819. The original cast included James Wallack, Pritchard, Robertson, Simpson, Miss Johnson and Mrs. Barnes. Of that cast only Simpson and Mrs. Hilson (Miss Johnson) remained; Barry succeeded Wallack, and Mrs. Henry Wallack succeeded Mrs. Barnes. Placide, for his benefit, on the 23rd, essayed Lord Ogleby, a foretaste of his line in the great period of his life at Burton's and Wallack's.

The blow fell on January 27th when " the public is respectfully informed that Miss Frances Wright has engaged This Theatre for Six Nights, and will deliver her Lectures on Tuesday, Thursday, and Saturday, of the present week." One does not close a paying theatre, in order to allow a lady dramatist to lecture on six good evenings. On Miss Wright's " off " nights Miss Rock, late of the Bowery, edified at the Park. On the 26th she began as Rosalind, ending in the seven characters of her popular Winning a Husband. She played Letitia Hardy on the 30th, again appearing in Winning a Husband. On February 2nd she may have delighted as Charlotte in The Hypocrite, and as the sorrowful Clari; this bill is again advertised for the 9th as " Miss Rock's Second Night." But alas! she was no Rock of defence against the engulfing financial ruin. On February 4th, "the Public is respectfully informed that in consequence of the indisposition of a principal performer, there will be no Dramatic performance on Wednesday or Friday"; but "Miss Wright will deliver her Lectures on Thursday and Saturday." May I say here that, on February 7th, since the Lafayette was closed for rehearsal of Brian Boroihme, and the Chatham and the Bowery were closed for lack of support, Miss Frances Wright's lecture at the Park was the only thing remotely theatrical in the whole wide city of New York! To such a pass had competition reduced the armies!

Miss Rock, nevertheless, went on with some interesting performances. On February 11th, she was Donna Olivia, in A Bold Stroke for a Husband, and Thérèse, in Payne's melodrama; on the 13th she appeared as Lucy Ashton to the Edgar Ravenswood of Barry and the Caleb Balderstone of Horton, whose name now began to appear in the season's bills; on the same evening she played Maria in the seldom-acted The Citizen. For her sixth (?) night (February 18th) she appeared as Lady Townly. Perhaps people thought her a pleasing combination of Lydia Kelly and Clara Fisher; her repertoire, in any case, suggests both. Miss Rock must have been a good actress; the pity is that she was not just a little better. I suspect she did not take that important step that leads from competence of high degree to magnetic and overpowering charm; that step Clara Fisher could accomplish.

Simpson was indefatigable. The season, it will be seen, lacked great stars. He had no tragic heroes, unless Wallack was one; but I suspect Wallack hardly satisfied those who remembered Cooke, Kean, Macready, Cooper, Maywood, Forrest and Hamblin. Miss Kelly, Miss Fisher, Miss Rock, Mrs. Barnes had exerted their utmost spell; the operatic forces — Feron, Austin, Horn, Pearman — could no longer appeal as novelty. Yet Simpson struggled on. He launched Planché's two-act comedy of The Green-Eyed Monster, on February 14th, with Hilson as Krout, Barry as the jealous Arnsdorf, Mrs. Wallack as Aurelia, and Mrs. Hilson as Louise; Barnes was Baron Speyenhausen, Richings Marcus, and Mrs. Sharpe the Baroness. This piece was long popular. It was followed on February 19th by another novelty, Shannon's adaptation from the French — The Youthful Queen — which likewise we shall meet in the next stages of our journey. This story of the love of the Queen for her officer, Frederick, and her final consent to his union with Emma, pleased by its pretty sentiment. Some day we shall see Ellen Tree as the heroine, now played by Mrs. Hilson. Hilson enacted Count d'Oxenstern, the intriguing chamberlain, Barry was Frederick, Simpson Steinburg, and the versatile Mrs. Sharpe Emma. In the course of the play, a *pas de pages* was danced by Celeste and Constance, specially engaged for a few nights. The Green-Eyed Monster ended the bill.

Miss Rock's last night, on February 20th, presented her as Helen

Worrett and Lucy Ashton. Perhaps the next night's bill offers us at one glance a posy of the best of recent happenings: The Youthful Queen, a *pas de deux* by the little Parkers, The Green-Eyed Monster (for the fifth time) and Valentine and Orson, with Celeste and "a gentleman" in the title-parts. I confess that this is not the kind of programme by which I should wish to remember the palmy days at the Park. Nor am I proud of The Slave's Revenge, offered as a novelty, on February 23rd, with Barry as Cato, Woodhull as Captain Worthy, Horton as Old Worthy, Mrs. Hilson as Ora, and Mrs. Sharpe as Emily. No slave should be allowed to take revenge in a theatre like the Park — unless in blank verse; but alas! highly-seasoned fare was now demanded even at the tables on Olympus.

It will be remembered that a piece called Charlotte Temple was brought out at the Chatham Theatre on July 11th preceding. The author, Ferry, had a benefit at the Park on February 24th; his bill began with Miss Emery as Isabella, and ended with an enlarged and corrected version of his play, which he says, was "cut up and mutilated . . . when first produced." The only parts I find in the American were performed by Woodhull (Montreville), Richings (Belcour), Mrs. Sharpe (Charlotte) and Mrs. Hackett (Mrs. Temple). Miss Rock, for her benefit on February 25th, enacted Cicely Homespun and The Irish Widow.

Blythe, I do not know why, unless poverty drove all to shelter, had a benefit on the 27th, when The Youthful Queen, The Slave's Revenge and The Cataract of the Ganges showed the way public taste was turning. How many auditors could the stock company have attracted in Hamlet or The School for Scandal? For the benefit of the poor — *absit omen!* — a curious choice led to The Green-Eyed Monster and The Temple of Death.

The Masquerade Furore, 1829

An inexplicable outburst of public madness now distracted attention from the theatre and everything safe and sane. I refer of course to the masquerade fury that drove all to destruction; I can compare it only to the craze of our more recent years for dancing at all hours and in all places to the noise of many strange instruments united in unholy cacophony.

The madness of 1829 swept in from Europe; that of recent years swept from America to England, gloriously paying the debt a hundred years old. The fever broke out in private houses. On January 20th Philip Hone records in his diary: "The long-talked-of fancy ball at Mrs. Brugiere's took place this evening. We were present and much pleased. A large proportion of the company went in character; the dresses were generally appropriate, some of them exceedingly splendid, and many of the characters were supported with much spirit. The rooms were crowded, but it went off well." Again, on February 6th, Hone notes, "in the evening attended a fancy ball at Mrs. Abraham Schermerhorn's — a very splendid and delightful affair." Haswell (Reminiscences of an Octogenarian) also corroborates: "There was an *elite* fancy ball given in January of this year (1829) by two residents of Bowling Green, an opening between their houses having been made for the occasion, and the affair was one of great interest in society."

As among friends this was no doubt safe and delightful; but what of public masquerades, with no complete safeguards and no absolute guarantee of propriety? The Park was the first theatre to turn itself wholly to the evil. It will be remembered that for years back the theatre had once or twice during the year been given over to a committee of gentlemen for a grand public ball; the pit was floored over, even with the stage, and all was decorated to the height of the taste of the time. These balls must have seemed very splendid. But of course masks were not used beyond the natural ability of the human face divine to conceal the thoughts lying behind it.

On February 6th, this advertisement appeared in the American: "A Grand Fancy Ball will be given at the Park Theatre, on March 4th, in honor of the Inauguration Day of the President of the United States. Tickets — admitting one Gentleman, and two Ladies — $5, for which Fancy Dresses will be found at the Theatre for those Gentlemen who require them." These costumes, later advertisements said, would be from the wardrobe of the theatre. The announcements continued for days, with extra details for the curious. And the management anticipated by more than half a century a famous delimitation of New York Society to the "Four Hundred." The advertisement in the American stated that "Only 400 gentlemen's admissions, with a proportionate number of ladies', will be issued." In both cases, the size of the auditorium operated in thus keeping out the undesired. Public excitement flared high in 1829. Horn and Mrs. Austin had been promised at the Park for March 2nd, but, on that day, "in consequence of Mrs. Austin's indisposition, and the extensive preparations making for the grand Masquerade Ball," no performance was given. The event — originally a "Fancy Ball," but ultimately a "Fancy Masq'd Ball" — actually took place on the evening of the 3rd, not the 4th, as originally announced. The pit of the playhouse was, of course, floored over, to be even with the stage. Newspaper accounts of this and subsequent balls make interesting reading today. I imagine the affair was rather pretty.

The Park was ready with another of these grand festas on March 19th; they probably paid far better than plays. A third on the 24th — so thick and fast they came — reduced the prices, dangerously for propriety, to $3 for a gentleman and two ladies, and $2 for a gentleman. But the Park was no longer sole purveyor; the Bowery advertised a ball on the 25th, like a ball given on January 8th, the advertisement says. The top-prices at Gilfert's house were $3 and $2, though "the names of such ladies and gentlemen as attend . . . will be endorsed on their tickets, in order to prevent improper persons gaining admittance. The same arrangement will be made as during the engagement of Signora Garcia, to prevent the audience of the upper tier's admittance to the lower tier." On March 17th and 23rd the Chatham swung into line with a still cheaper grade of dance — prices, $2 and $1. Simpson really used every precaution to keep his masquerades respectable; gentlemen were forced, when buying tickets, to leave an autograph for purposes of identification on the night of the party. But what of the Chatham? There was also a Fancy Ball and Ridotto (without masks) at Masonic Hall, on the 25th, and another at the City Hotel Assembly Room on March 31st, and Charruaud, E. H. Conway and other dancing masters fell in line. One thing is certain: New York was masquerade-mad in 1829.

On the 24th of March, the Park announced its "last grand masquerade ball"; the Bowery was closed in preparation for its ball of the next night. What of the drama meanwhile? The Bowery on the 26th was again closed to get ready for another on the 27th! Despite its promise of the 24th, the Park gave still one more masquerade on the 31st, the prices raised again to $5, "it being suggested that by lower prices the company is less select." On that evening the stage was to represent "the Rialto at Venice, in the height of the Carnival; on which will appear characters of all nations in perfect costume."

The Bowery's third was on April 1st; on April 3rd, a Caledonian Masquerade was advertised at Masonic Hall — prices $2, $1. Conway's dances of this sort were at 169 Mott Street, three doors above Broome. The craze devastated big and little.

Haswell tells us that residents, alarmed, appealed to the legislature for help; and not in vain. The Bowery, on April 10th, advertised: "In consequence of the Legislative proceedings at Albany, in relation to Masquerades, the public is respectfully informed, the Last Grand Fancy and Masquerade Ball will take place"; a troop of mounted Cossacks formed part of this show. Yet the Bowery still kept on, waiting for the final stroke of the law. It closed on April 11th, to prepare for another ball on Monday, April 13th, "the interdiction of the legislature not yet being in force." The prices were now, desperately, at $2, and $1; the upper tier, 75 cents. On April 14th, the Park advertises, "in consequence of the act to prevent masquerades, which it is anticipated will pass into a law the early part of the present week," the last grand ball to be given to-night — the prices, alas! only $2 and $1. Poor Simpson! Yet the Bowery had another fling on the 16th, and both the Bowery and the Park on the 17th. The Bowery had still others on the 22nd, the 28th, and the 30th. That really ended the public nuisance; but the Bowery had quite beaten the Park at its own game.

The requiem was sung by the Albion of April 11th: "Another Masquerade is advertised at the Park. The same kind of amusement continues to be repeated at the Bowery. They have been exceedingly successful at that house, and the Managers use their best efforts to make them respectable. The Legislature of the State, however, has passed the law against Masquerades in theatres and other public places, imposing a penalty of $1000 against the proprietors of these establishments for every offence committed."

Play Versus Masquerade

What could the drama avail against this devastating influence? Let us go back to the beginning of March to pick up the threads we dropped in our mad dance. The month of March was preponderatingly operatic. Horn and Mrs. Austin came out at the Park in John of Paris, on the 4th, and repeated the success of the early season — The Beggar's Opera — on the 6th. On the 10th Mrs. Austin appeared in Fontainbleau and Giovanni in London. Der Freischütz and The Tempest were added by the middle of the month. Artaxerxes came on the 18th. The Barber of Seville (on the 20th), was followed on the 23rd by the opera of Montrose, with Horn as Monteith, Hilson as Dalgetty, and Mrs. Austin as Annot Lyle. On both occasions Mrs. Austin completed the entertainments by acting and singing Fatima, in the newly revived spectacle of Blue Beard, Horn condescending to Selim.

This was all very well, but better followed. Mme. Feron and Miss George were added to the singing forces, and on March 25th, appeared as Susanna and Cherubino in The Marriage of Figaro, with Horn again as Almaviva. On the same evening, Horn and Mrs. Austin filled their usual rôles in John of Paris, with the assistance of Miss George as Vincent. A great cast of The Duenna, on March 27th, presented Horn as Don Ferdinand, Miss George as Carlos, Mrs. Austin as Louisa, and Mme. Feron as Clara. A grand concert by these vocalists closed the bill. Music-lovers in New York must have revelled in the opportunities now offered. On the 30th, Horn, Mme. Feron and Mrs. Austin united in Native Land, Horn and Miss George performing Brother and Sister at its close. I fancy the art of pure singing had on these evenings brilliant exemplifications; I envy New Yorkers of 1829. On April 1st the usual operatic The Merry Wives of Windsor employed Hilson as Falstaff, Horn as Fenton, Barnes as Slender, Placide as Caius, Mrs. Austin as Mrs. Page, Mme. Feron as Mrs. Ford, and Miss George as Anne Page. I doubt if the music had ever before been so well sung.

I will hurry through some new offerings of March. The revival on the 4th of Parry's musical farce of High Notions could hardly, I suppose, be listed as a novelty; it had, nevertheless, a slight acclaim for a few evenings, with Barnes as Sir Frederick, Hilson as Timothy, and Mrs. Sharpe as

Charlotte. The first new Spring offering was Planché's Charles XII of Sweden, produced on March 9th, and repeated frequently thereafter. Placide played the King, Barry the suspected Vauberg, Barnes the inquisitive Muddlewerck, Hilson Adam Brock, Mrs. Sharpe Ulrica, and Mrs. Hilson Eudiga. A benefit for Woodworth, brought to this stage (March 11th) his perennial The Forest Rose; Horton played Miller, Placide Jonathan, Richings Blandford, Mrs. Wallack Lydia, Mrs. Hackett Harriet, and Mrs. Wheatley Sally. Another benefit — Celeste's — on the 13th presented her as Juliet, in The Dumb Girl of Genoa. Mrs. Hilson ended the evening in The Dumb Savoyard and His Monkey.

If March belonged to the singers, April went, in the early part at least, to Wallack, who began on April 3rd in Rienzi and My Aunt. During the latter part of his engagement Mrs. Barnes assisted him. Since they presented nothing new, I pass to Mrs. H. Wallack's benefit on April 9th, when her brother-in-law acted Octavian, her husband Kilmallock, and she Agnes. James Wallack's benefit on April 13th shall be described in the words of Philip Hone: "Went with my wife to Wallack's benefit at the Park Theatre — a very great house. The play was 'Julius Cæsar': Brutus, J. Wallack; Cassius, H. Wallack; Marc Antony, Hamblin; Portia, Mrs. Barnes; but notwithstanding this strong cast, it went off heavily, as this tragedy (intrinsically excellent as it is) always does."

No other new play came forth until April 11th, when a farce, The Scapegrace, enlisted Richings as Colonel Aubrey, Mrs. Hilson as Charles, Mrs. Wallack as Mrs. Aubrey, Mrs. Wheatley as Tucker. It was sandwiched between The Hypocrite (with Mrs. Barnes as Charlotte) and the still popular The Dumb Savoyard and His Monkey.

The last two weeks of April were most distinguished for masquerades. Nevertheless, on April 15th, Walker's tragedy of Caswallon started on a brief career. Barry played the rebel Welsh chieftain, Woodhull (of course) was the villainous Mortimer, Simpson Fitz-Edward, Richings Mador, and Mrs. Barnes Eva. The piece was repeated on April 20th, and on that occasion Music Mad was revived, with Placide as Christopher Crotchet, Mrs. Sharpe as Harriet, and Hilson as Matthew Method. On April 21st, "Sam." Cowell, son of "Joe," made his appearance as Crack, his father's most famous part; he was but nine years old, but it was "a character he personated a few days since in Boston, with astonishing success." These prodigies are like the line of Banquo. There is nothing so terrible as a clever child on exhibition.

"A young gentleman of this city" made, on April 23rd, "his first appearance on any stage," in the part of Octavian. This début was, oddly enough, successful and important. The candidate for his second night (April 28th) enacted Pierre. His benefit, on April 30th, was announced as for Charles R. Thorne; he attempted Bertram. Thorne was the son of a New York merchant and was destined to have a good place in stage history. The best thing I know of him is his son, the famous Charles R. Thorne, Jr., of the blessed Union Square Theatre. The elder Thorne's benefit and emergence from anonymity neatly closes the Park records for April, 1829.

The sole remaining feature of the month was the production on April 24th — the night after Thorne's début — of the comedy of Peter the Great, exhibited but two months earlier at Drury Lane. The speedy trip across the seas of this and Caswallon (first played at Drury Lane on February 12th) shows how hotly competition raged in New York in the desolating season now under review. Peter the Great had a cast including Barry as Peter, Simpson as Charles XII, Woodhull as Dorinski, Hilson as Swartz, Barnes as Addlewitz, Mrs. Sharpe as Illo, Mrs. Hilson as Pauline, and Mrs. Wheatley as Briska. How many novelties had the distracted Simpson brought out since September 1st? Let the curious reader count them; shudderingly I refrain. The very next night two of them were repeated — Caswallon and Charles XII; the latter to allow of contrast between Placide's Charles and Simpson's in the very newest play? Simpson's Charles was given again on the 27th, along with The Bottle Imp. And Shakespeare and Sheridan — how many miles away! Miss Kelly returned on the 29th, as Mrs. Oakly and Marian Ramsay.

May 4th brought something very old in The Roman Father, with Mrs. Barnes as Horatia, and something new here in the musical farce of No! or, the Glorious Minority, seen the year before at the Bowery. At the Park Woodhull was Sir George, Placide Doublelock, Barnes Commodore Hurricane, Mrs. Wallack Lady Doubtful, and Mrs. Sharpe Maria. The bill of that night — her benefit — also allowed Mrs. Barnes to appear for the first time as Victoire, in The Invincibles. James Wallack and Miss Kelly were stars of May. They were seen on the 6th in Much Ado about Nothing, Wallack following the comedy with Spring and Autumn. Miss Kelly also made possible a revival of Cherry and Fair Star.

What I should call, in modern slang, an all-star cast enacted The Rivals for Simpson's benefit on May 11th:

Sir Anthony Absolute	Mr. Barnes	Fag	Mr. Richings
Captain Absolute	Mr. J. Wallack	Julia	Mrs. Barnes
Faulkland	Mr. Hamblin	Lydia	Miss Kelly
Sir Lucius O'Trigger	Mr. Simpson	Lucy	Mrs. Sharpe
Acres	Mr. Hilson	Mrs. Malaprop	Mrs. Wheatley
David	Mr. Placide		

That is the first all-star cast I have found in New York, though we must not forget that but few of the actors really were stars in anything but ability. That cast one would like to have seen. How did the canny Simpson get such aggregations for his benefits? Miss Kelly, for her night, on the 13th, threatened to act Romeo; instead she played the Widow Belmour (in The Way to Keep Him), Mrs. Banter and Cherry.

Clara Fisher returned on the 18th as Helen Worrett and the Four Mowbrays. She and Wallack gave The Wonder, on the 22nd. On the 25th she appeared in a new opera, Home Sweet Home, or The Ranz des Vaches, by Pocock, produced very recently in London. The cast at the Park included Clara Fisher as Mme. Germance, Hilson as Captain La Roche, Barry as Colonel La Roche, Simpson as Valcour, Richings as Edward, and Mrs. Wallack as Florine. Barnes was Natz and T. Placide Bronze.

Wallack, who had been seen as Rover, Rienzi, Octavian, Rolla, etc., had a benefit and last appearance for the present in America on the 29th, when he enacted Sir Edward Mortimer, with Clara Fisher as Wilford, and Mrs. Austin as Barbara. He also gave the very popular Spring and Autumn. On June 1st, Clara Fisher's benefit brought Brother and Sister, with Mrs. Austin as Isidora, Miss Fisher as Agatha, and Mrs. Vernon as Rosanthe. Ireland says this was Mrs. Vernon's first appearance on the Park stage; but see under date of January 18, 1828.

The next novelty was also very new, having been given for the first time at Drury Lane on April 2nd; Barnes brought it out for his benefit on June 3rd. This was the farce, My Wife! What Wife? In it he played Captain Hector Tempest of the Navy, and Simpson played Captain Hector Tempest of the Light Dragoons. Hilson was Simon Pym and Placide was Blunt; Richings enacted Staunch and Povey Allsauce. T. Placide was Thomas, Hayden was James, Collett was the Jeweller, and Bissett the Tailor. Mrs. Wheatley was Lady Longpurse, and Mrs. Wallack Louisa. Reminders of a pleasant past were Barnes's singing of Barney, Leave the Girls Alone, and Mrs. Barnes's acting of Aladdin. Hilson, on June 5th, offered The Recruiting Officer (Mrs. Hilson as Sylvia).

June dragged on. Clara Fisher was re-engaged, and opened on June 8th in Clari and The Invincibles. On the 10th came another novelty, The Nymph of the Grotto, rendered with Barnes as the Baron, Placide as Marcel, Woodhull as Leonce, Clara Fisher as Amadis, Mrs. Wallack as Marguerite, and Mrs. Hilson as Eglantine. It was played only a few times. On the 11th, Placide's benefit brought a copious bill; he gave the screen scene from The School for Scandal, enacting Sir Peter — his first appearance here in a character later so famous among his theatrical portraits. Miss Cramer, from the Bowery, took a benefit on the 13th, and on this occasion, Mr. Plumer "from the Royal Academy of Music, London," sang the Seraskier to her Lilla, in The Siege of Belgrade. His singing of Lilla, Come Down to Me, must have charmed the lady; she afterwards became his wife. About the last novelty of note was the farce of Gretna Green, produced on June 15th. In this Clara Fisher made a great hit as Betty Finikin, Placide played Jenkins, T. Placide Lord Lovewell, Horton Tompkins, Mrs. Godey Emily, and Richings Larder. It will be long before Gretna Green disappears finally from the bills; let us begin to count how many actresses enact Betty Finikin. Mrs. Hilson played it on June 25th. The farce was given frequently, to the end of the season, as, indeed were No! and Home, Sweet Home.

On June 18th, for Richings's benefit, the old favourite of the Chatham — Brian Boroihme — flaunted in the more chastened atmosphere of the Park Theatre. Barry was Brian, Richings O'Donohue, Woodhull Terence, Placide Roderick, Hilson Voltimar, Mrs. Hilson Erina, Mrs. Wallack Emma, and Mrs. Sharpe Elgitha. This I fancy, was the first time of playing the piece at the Park. It was given again for Durie's benefit on the 20th. John Jay Adams was starred on Woodhull's night (June 25th) as William Tell.

June was ended by a joint engagement with Pearman and Mrs. Austin in familiar operas. "Signor" Rosich also appeared. Coyle, of London, made his first appearance on June 30th as Jocko, in the melodrama of that name. Why in the world Simpson did not thankfully close on July 4th — the traditional night of ending — I can not imagine. Surely, when business is bad, it is wise to stop, if custom so directs.

Rather did Simpson seem to begin, on the 4th. On that evening he launched two novelties, an Indian play called The Manhattoes, and Peter Bell, the Wagoner (shades of Wordsworth!). The cast of the first embraced Barry as Omala, Hilson as Ned Scupper, Barnes as Tim Malaga, Richings as Eugene, Mrs. Sharpe as Fanny, and Mrs. Hilson as Orilla; that of the latter presented Barry as Felix Durand, Hilson as Peter, Placide as Martin, and Mrs. Hilson as Catherine. Neither of these ventures proved seaworthy. I find no record of a second performance of The Manhattoes; Peter Bell was heard for the third time on July 14th.

Hamblin; the French Players

Perhaps Simpson meant the doings of the months of July and August merely to tide over the summer, and to stem opposition from the Bowery and the Chatham. If so, he met his rivals on their own ground by engaging the nearly great Hamblin from July 6th. The fiery actor opened in Brutus, and acted successively Leon, in Rule a Wife and Have a Wife, Alexander the Great, Romont, in The Fatal Dowry, Bertram, and Damon; this sounds very much like what might have been Cooper's offering. But Hamblin was no Cooper, unless a Cooper spoiled by an admixture of Forrest. For his benefit night (July 17th) his wife acted Hermion to his

Damon, and Harriet to his Belmour, in Is He Jealous? On other occasions his chief tragic support had been that charming comedienne, Mrs. Hilson. But it was the summer season.

The French company of performers, including Benoni, Feltman, Mlle. Ravenot and Mlle. Virginie Benoni, were engaged for a few nights during July, appearing merely in ballet and entertainment; generally they performed on evenings when Hamblin did not. The bills certainly do not overwhelm me with their promises. But, of course, it was the summer season. For July 16th the tired actors got up Ambrose Gwinett, which had indeed been produced at the Bowery on the 7th. So mad was competition, that the piece was given at both houses on both the 16th and the 21st. At the Park Barry played Ambrose, at the Bowery, Southwell "from Philadelphia"; Hilson and the admirable George Andrews were Ned Grayling at the rival establishments; Barnes and Roberts were matched against each other as Gilbert; Mrs. Hilson and Mrs. Barrett as Lucy Fairlove. I admit that I find it impossible to award the palm between these two assignments. Other parts at the Park were taken by Placide (Label), Richings (Reef) and Mrs. Wallack (Mary).

The poor actors! They had another novelty on the 18th — a comedy in two acts, The Two Sternbergs, with only Blakeley and Woodhull advertised in the American. If they were the leaders, what must the followers have been! One cannot deny that the management was energetic. It started on July 22nd a season of Italian Opera and French Ballet, with an admirable force. Memories of the Signorina must have been evoked by the first offering — Tancredi. Mme. Brichta (who had first sung at the Bowery on April 20th) succeeded Malibran as Tancredi; Mme. Feron was Amenaide, a Signor Ferri was Argirio, and Angrisani, who, could both dance and sing, was Orbizzano. But the dancers! here at last on the Park stage are C. Vestris and Achille, Mme. Ronzi Vestris and Mme. Achille! That was a great night at the Park! The bill was repeated without change on the 24th and 27th.

And here is a pretty dish to evoke the maternal coo of delight. Bombastes Furioso was acted on July 25th, with Master Mercer (aged 13) as the hero; J. Mercer (aged 9) as Artaxomines; Miss J. Mercer (aged 6) as Fusbus; Miss H. Mercer (aged 3) as Drummer, and Miss M. Mercer (aged 7) as Distaffina. These little darlings played the same piece on the 28th and on August 1st. At their benefit, on the 5th, Father Mercer acted Tyke, and the young hopefuls gave The Review. They had a benefit again on August 13th, with Bombastes and The Review. Blakeley, in these nights, was singing George Washington Dixon's famed negro melody, The Coal-Black Rose. Remember that, ye delvers into the history of negro minstrelsy!

Close of the Season, 1828–1829

I can end with another paragraph or two. One Wilmarth made his first appearance on any stage on July 29th, the part chosen being that which introduced Charles R. Thorne — the Timonic Octavian. July 30th brought a benefit for the invalid J. H. Clarke, long since incapacitated. Remembering the fate of his gifted daughter Constantia, years after, one shudders with hereditary qualms. On this night he managed to act Lieutenant Worthington, Barnes supporting him as Sir Robert Bramble, and Roberts as Ollapod. Clarke also played Rosalvi, in The Hunter of the Alps, his little daughters Fanny and Constantia enacting Florio and Julio, respectively. This was the first appearance of the talented children. On the occasion of this benefit George Washington Dixon also volunteered for his immensely popular song of The Coal-Black Rose, as well as the Medley Song. Dixon had been a star in the dark days of the Chatham, recently.

The Bowery had failed, and Gilfert was dead. Yet the Park kept on, proffering on August 4th, William Pelby as Charles de Moor. Mr. and Mrs. Pelby appeared on August 6th as Valmont and Eugenia, in The Foundling of the Forest; on the 10th they played Reuben and the Honourable Mrs. Glenroy, Mrs. Pelby also enacting Ella Rosenberg in the afterpiece. The sun of the Pelbys had set; they will hereafter but little ornament our veracious tale. The last novelty of the season — the thirty-first, if my counting is correct — was by "a gentleman of this city — Almachilde, or, the Lombards. The cast (August 11th) was a curious combination of Bowery and Park talent. Southwell (late at the Bowery) enacted Almachilde, Woodhull was Longinus, Mrs. Hughes Rosamunda, Mrs. Sharpe Theolinda. Let us quote the cautious Ireland: "We do not remember that it was ever heard of again." Simpson, the frequently-benefiting, had another bespeak on the 12th, with a fine array of fair ladies. Mrs. Austin and Mme. Feron appeared in the second act of The Marriage of Figaro; Miss Kelly rendered Ladies at Home; Mme. Vestris and Héloise danced; Miss Rock appeared with Simpson in The Day after the Wedding. And Barnes ended the bill as Crack! The season closed on August 17th, with a benefit to Mrs. Gilfert, whose bereavement had touched all hearts. The following brilliant array of volunteers is listed in the American of that date: Barrett, Barnes, Barry, Blakeley, Cowell, Hilson, Holland, Placide, T. Placide, Roberts, Simpson, Achille; Mesdames Hilson, Rock, Sharpe, Wheatley, Achille, Héloise, Rosalie. The alphabetical arrangement of jealous names — except that the dancers follow the actors — thus meets us for the first time in our history.

French Opera

On the departure of the regular actors, the New Orleans company, undei the management of Davis, entered for a brief season of French opera and vaudeville. The opening opera (August 18th) was Marie, interpreted by Le Blanc, Deschamps, Alexandre, Victorin, Notaire, and Mmes. Chollet, Manage, Alexandre, and Milon — mostly familiar names. The vaudeville, Tony, or, Five Years in Two Hours, ended the bill, the actors being Notaire, Victorin, Privat, Le Blanc, Theodore, Tabary, Alfred, Marchand, and Mme. Bolze. One sees that the New Orleans artists had become almost a summer institution in New York; would we had the privilege today of welcoming a similar aggregation!

On the 19th, they appeared in La Fausse Agnes, and the vaudeville of France and Savoy. Their opera for the 21st was La Fiancée, their vaudeville L'Héritière; for the 22nd, Fiorella and L'Ambassadeur. La Dame Blanche, their former great success, emerged on August 24th, united with L'Homme de Soixante Ans. Three vaudevilles comprised the entertainments of the 25th — L'Art de Se Faire Aimer de Son Mari, Tony, and Les Premiers Amours. La Dame du Lac and Les Deux Précepteurs came on the 26th. The last night of the season — so announced — gave, on the 28th, La Vie d'un Joueur and Le Petit Corsaire; and the "positively last night" presented (August 29th) the comedy Le Sourd, Le Charlatisme Quackery (*sic*) and Le Bourguemestre de Sardam. Also "Mlle. Virginie Benoni, ayant pris des engagemens avec Mons. Davis pour suivre sa compagnie à la New-Orleans, dansera pour la dernière fois."

This, as I have indicated, was probably the most harrowing of recent seasons for the undefeated Simpson; yet it had run the year round, from September 1st to August 30th. I cannot consider it artistically anywhere near its two or three predecessors. Mme. Feron was the only first-rate artist newly introduced; few, if any, of the very many new plays were destined to hold the stage for a considerable number of years. Wallack's return was welcomed, but great stars had not appeared. Lydia Kelly was no longer a novelty, and only Clara Fisher held her own in popularity. Nevertheless, at the close of the season the Park was practically in sole possession of the field. The Bowery was ruined, the Lafayette destroyed by fire, the Chatham reduced to desuetude. The season of 1829-30 was to be like that of 1821–22 — almost a one-theatre season, with hope for all concerned, except those dispossessed from the houses now dark or done for.

The Second Bowery Theatre, 1828–1829

The first Bowery Theatre, after a career of less than two seasons, was burnt to the ground on May 26, 1828; on August 20th of the same year a new theatre was ready on the same site, a grander, more complete edifice than its predecessor. Such unparalleled speed in building astounded New York; with the greatest curiosity the public assembled on the opening night, to applaud and encourage Gilfert the undaunted.

The Mirror of August 23rd tells of the marvels; it also furnishes the engraving of the façade of the theatre known to all collectors. "In the incredibly short period of sixty-five working days, Mr. Geer, the contractor and builder, has completed the new structure. . . . To Mr. Serra, the architect . . . too much praise cannot be accorded. . . . The front of the building is covered with a newly invented stucco, (of extraordinary durability,) in excellent imitation of marble." The doors in the abutments of the steps, as shown in the engraving, are pit and gallery entrances; the doors, we are likewise informed, swing outward and inward. The exterior is entirely fire-proof, not an inch of woodwork being exposed in any part. "The three doors of the entrance open from the front into a spacious vestibule, brilliantly lighted with gas, and terminating at the ends in two offices. . . . The one on the right is the ticket-office; the other the private office of the managers."

The boxes were in the form of a horse-shoe, "considerably flattened at the centre"; the "drop curtain is entirely done away with . . . having been superseded by a splendid drapery curtain . . . of crimson damask, of the richest and most costly quality . . . ornamented with a broad border of gold, from which depends a massive fringe of the same material." This parted in the middle, and drew apart to drape "in beautiful festoons." The stage (which was eighty-four feet deep), "in point of size, the number and arrangement of its traps, grooves, &c." was unequalled on this side of the Atlantic. Gaslight glared under cut-glass globes in the auditorium, and the dome seemed to the Mirror a thing of great beauty.

The opening prize address, by William Leggett, was spoken by Forrest; for the effusion the proud author received a silver cup of the value of $50. The first play (August 20th) was the well-worn The Dramatist, Barrett being Vapid, Henry Wallack Floriville, Kilner Lord Scratch, Mrs. Barrett Marianne, and Mrs. Maywood (late Mrs. Williams) Lady Waitfort. A second prize poem, by Prosper W. Wetmore, was then recited by Miss Rock. Next came Herr Cline on the Elastic Cord, followed by Is It a Lie? with Barrett, Mr. and Mrs. Vernon, W. B. Chapman, and Amelia Fisher. The concluding feature of a very lengthy bill was a *pas de trois* by Mme. Hutin-Labasse, Rosalie, and M. Barbière. On August 21st, the Post promised Charles II, Raising the Wind, and Herr Cline.

Forrest at the Bowery

It is difficult to find programmes of these days at the Bowery; and newspaper advertisements furnish meagre details of casts. The third night

(August 22nd) re-introduced Forrest as Damon, with Henry Wallack as Pythias, Forbes as Dionysius, Mrs. Hughes as Calanthe, and Mrs. Barrett as Hermion. No breath of novelty refreshed in this assignment; in fact, lack of new actors greatly impaired the season. On the 23rd, The School for Scandal offered Chapman as Sir Peter Teazle, Kilner as Sir Oliver, Barrett as Charles Surface, H. Wallack as Joseph, Mrs. Forbes as Lady Sneerwell, and Mrs. Gilfert as Lady Teazle. The farce of Mr. Tibbs presented Barrett, Barry and Amelia Fisher. Forrest next acted William Tell (August 25th) and Hamlet (August 27th). By this time, whimsical patrons must have begun to ask why the theatre had burnt, if old things were the only offering of the new house. To be sure, Wallack was new as a regular member of the corps. Forrest's Virginius on the 29th was supported by H. Wallack's Dentatus, W. Forrest's Icilius and Mrs. Barrett's Virginia.

If the querulous auditor cried for novelty, it was supplied on August 30th when appeared the two best dancers yet seen in America — Vestris, and his wife, the delectable Ronzi Vestris, "from the Theatre San Carlo, Naples, and the Operas, Paris and London." The usually placid Ireland writes, "the gentleman has never since been excelled, while the lady has alone been equaled in general estimation by Mlle. Fanny Ellsler. Faultless in form and nearly so in feature, her movements were compared to the swell and fall of the summer sea, the waving grace of the ripening meadow, the sweep of the willow's branch, the skimming of a bird in air, or aught that could convey the most delicate and fanciful idea of the very 'poetry of motion.'" The Mirror of August 8, 1829, nearly a year after the lady's début, writes, "and whoever has heard Signorina Garcia sing, seen Kean act, and Vestris dance, has heard and seen three things well worth hearing and seeing. . . . He has heard few superior to the former, and seen none to equal the two latter."

French dancers continued to be strong cards in Gilfert's game. But that he did not rely on them exclusively, we may apprehend from an admirable cast of The Rivals on the very night of the début of the great Ronzi Vestris, a cast including Kilner as Sir Anthony, Barrett as Jack, W. Forrest as Faulkland, W. B. Chapman as Acres, H. Wallack as Sir Lucius, Mrs. Hughes as Julia, and Mrs. Barrett as Lydia. Compare this cast with that which played the same piece at the Park on September 1st! The manager also gave a quasi-novelty on September 1st, the farce of Wool Gathering, acted at the Park in June, 1826. Here Vernon played Old Pickleton, Barrett Wander, Mrs. Maywood Mrs. Pickleton, and Mrs. G. Barrett Harriet. An entirely new farce, Touch and Take, came on the 3rd, with Barrett as St. Lawrence, W. B. Chapman as Jolly, Mrs. Maywood as Lady Aubrey, and Amelia Fisher as Cecile. Wool Gathering had a greater success than Touch and Take; but neither long burdened the bills.

Forrest and M. and Mme. Vestris, Mme. Labasse, &c. were, after all, depended on to draw money from now seemingly reluctant purses. Forrest gave nothing new; the dancers could hardly invent more steps than the public were now accustomed to. A performance (September 8th) of King John, however, merits note, since Wallack played the King, Forrest Faulconbridge, Mrs. Gilfert Constance and Mrs. Hughes Elinor. I doubt if the Park could have equalled that cast. Much Ado, also, on the 9th, with Barrett as Benedick, Mrs. Gilfert as Beatrice, Mrs. Forbes as Hero, and W. Chapman as Dogberry, may have seemed good to many. Chapman was now, in absence of Roberts and Hyatt, chief low comedian of the Bowery.

On September 15th Gilfert turned to opera. He engaged John Jones, "from the Opera House, London," and Mrs. Knight, who had been somewhat eclipsed, I fear, by Mrs. Austin. With these two he brought out The Cabinet. Jones was for years after a very popular singer at the Park. That some, at least, welcomed the return of the once lauded Mrs. Knight is proved by the Mirror of September 20th, which praises her, though it admits she has "more melody of tone than science in her art; and more of strength than embellishments in her execution." Mrs. Austin and Mme. Feron had quickly educated the public beyond Mrs. Knight.

The Lord of the Manor on the 17th employed Jones as Truemore, Kilner as Sir John Contrast, Barrett as Contrast, Amelia Fisher as Sophia, W. B. Chapman as Moll Flaggon, and Mrs. Knight as Annette. The only after entertainment was an elaborate programme of dancing, with Mme. Labasse, M. and Mme. Achille, Barbiere, and Rosalie, and a performance by Cline on the elastic cord. On the 19th Jones and Mrs. Knight rendered Brother and Sister, and the ballet of The Caliph of Bagdad employed Achille, Angrisani, Labasse, Rosalie, &c. I here tuck in the not exciting fact that, on September 16th, a Mrs. Barnes of the Boston theatres came out as Mrs. Hardcastle.

Henry Hunt; Sophia Phillips

Evidently Gilfert clung to the best, though his feet inevitably were to sink down the melodramatic incline. His operatic scheme now involved the engagement of Henry Hunt, afterwards the husband of Louisa Lane, a girl not yet (in 1828) out of the prodigy age; with Hunt came forth Sophia Phillips, whose praises I shall let another sing. These two appeared on September 22nd as Aurelio de Montalto and Clymante, in Native Land, Mrs. Knight as Biondina. Of the performance the Mirror of September 27th proclaims Hunt, "next to Mr. Horn, the best singer in the country." Miss Phillips "has a pretty face and a sparkling black eye," but "she is no actress . . . her hands and arms were an encumbrance — her voice is very sweet, especially in the low notes, and her execution above mediocrity." One sees that the waters of the Hudson were not in danger of ignition by these artists.

Jones does not seem to have abided, but on September 29th, Guy Mannering enlisted Hunt as Bertram, Mrs. Knight as Julia, and Miss Phillips as Lucy. The Meg Merrilies was Mrs. Hughes, and the Dandie Dinmont Henry Wallack. In spite of the acclaim of the operatic forces, Forrest kept on in familiar parts, Henry Wallack and (occasionally) Mrs. Gilfert ably assisting. On the 23rd of September the repertoire was again varied by a new farce — A Daughter to Marry. In this Barrett played Francis Vivid, W. B. Chapman Sam, Read Dobbs, Mrs. Barrett Mary, and Mrs. Maywood Mrs. Dobbs.

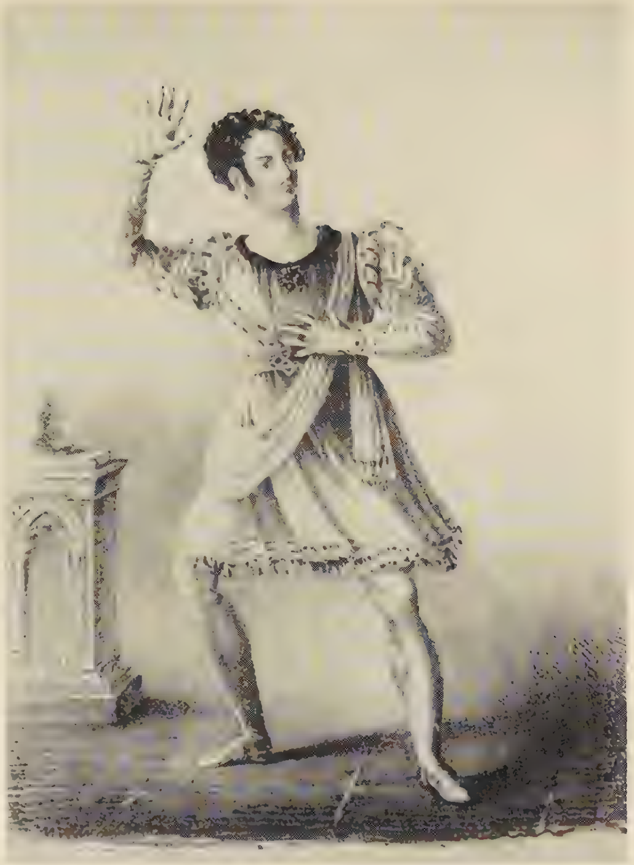
On September 30th, as we saw, the Park announced its "first grand opera night," with Horn and Mrs. Austin, a combination unquestionably surpassing Gilfert's in the same field. On the same evening he offered the first appearance of Miss Cramer (afterwards Mrs. Plumer) in the comic extravaganza of Don Giovanni in London, her assistants being Chapman and Mrs. Vernon as Mr. and Mrs. Leporello, and Amelia Fisher as Miss Quixotte. For her second night (October 3rd) she acted Letitia Hardy and Margaretta (No Song No Supper). In the latter Henry Wallack was Robin and W. B. Chapman Endless. Meantime, on October 2nd had appeared William Chapman, Sr., father of the favourite Bowery comedian, of Samuel, of George, and of the afterwards famed Caroline Chapman of Burton's. He acted Iago now to the Othello of Forrest and the Desdemona of Mrs. Gilfert, and was, truth to say, overpowered. Later he sank into his fitting line, and had, next year, a full season at the Park.

Still Forrest and Mrs. Gilfert continued as solvents for tight purse-strings. They acted in Brutus on the 4th, and in Pizarro on the 7th. On October 6th Miss Cramer succeeded Mrs. Knight as Biondina in Native Land, Hunt and Miss Phillips still retaining their former parts. The Libertine was first offered on the 8th, with Hunt as Don Giovanni, W. B. Chapman as Leporello, Miss Phillips as Zerlina, and Amelia Fisher as Leonora. Rob Roy (October 14th) had not only Henry Wallack as the Chieftain, but Hunt as Francis and Miss Phillips as Diana. I wonder if this attraction was as potent as that of the preceding evening, when Forrest's Lear was supported by H. Wallack's Edgar, Mrs. Hughes's Goneril, Mrs. Forbes's Regan, and Mrs. Gilfert's Cordelia? or as that of the 15th, when Booth began an engagement as Richard III, assisted by Mrs. Gilfert as Elizabeth, and Wallack as Richmond? On October 16th Booth acted Iago to Forrest's Othello, and on the 17th, Othello to Forrest's Iago. Excitement must have thrilled in electric waves from gallery to pit and back again. I confess that I should like to have seen both performances of Othello, though I believe greater have been given in New York, before and since. On the 16th, Mrs. Barrett was the Desdemona; on the 17th (Booth's benefit), Mrs. Drake, according to the American, had the rôle.

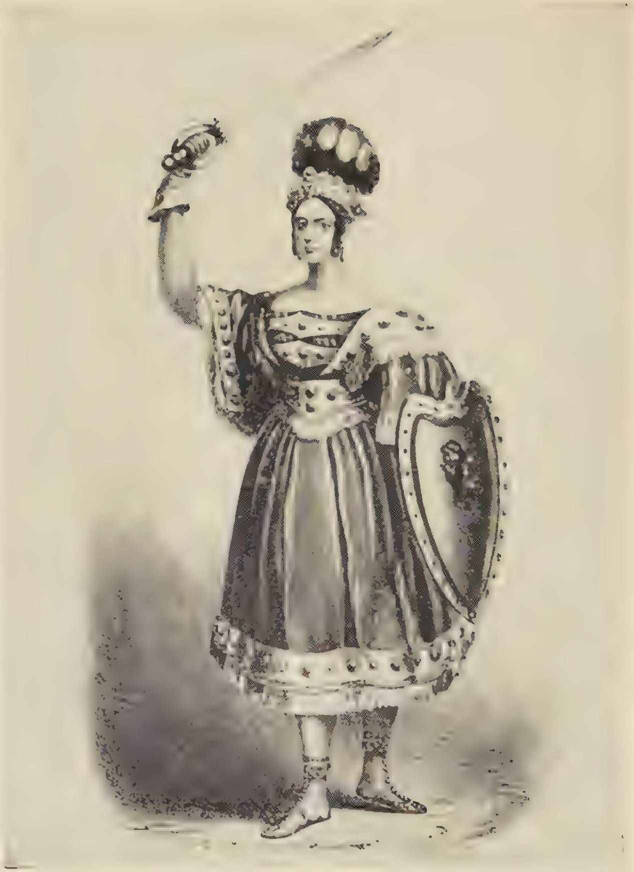
After this flare of tragedy, things sank back into operatic calm. Hunt and Miss Phillips were heard in The Devil's Bridge (October 18th), Miss Cramer also enacting Harriet in The Hundred-Pound Note; and, on the occasion of Mrs. Gilfert's benefit (October 20th), after the beneficiary and her little daughter had appeared in The Gambler's Fate, Miss Cramer sang Caroline, in The Prize. Rob Roy was repeated on the 21st, Miss Cramer following as Sophia in The Rendezvous. Mrs. Austin and Horn at the Park were competing with this array, and probably defeating it. The Bowery could console itself in superiority of dancing. A ballet, Le Page Inconstant — founded on The Marriage of Figaro — had a very pretty run, beginning on October 23rd, with the chief parts mimed by M. and Mme. Vestris, and M. and Mme. Achille, Mme. Hutin-Labasse, and Mlle. Rosalie. This was the perfection of the classic ballet style; my pen thrills along the line of those famous names.

The Bowery was not filling full the cup of the manager's joy. When Guy Mannering was repeated on October 27th, custom was bid by the announcement in the American that "Generals Harrison, Morton, Arcilarius, Spicer and Hopkins will be present," and that "Sixteen Indian Warriors will appear on the stage in their national Camulet [*sic*] or pipe dance." Poor Gilfert! poor lost hopes of the projectors and proprietors of the great Bowery Theatre! Mrs. Knight returned, and with Hunt, Miss Phillips, and Miss Cramer carried on the burden of the season. The still useful Mrs. Walstein appeared on October 30th with Barrett, H. Wallack, Mrs. Gilfert and Amelia Fisher in The Gambler's Fate; she also acted Mrs. Corset in The Lottery Ticket. Booth returned. He thrilled as Sir Giles Overreach, on November 3rd. Forrest had now temporarily left to him the tragic field. He went through his favourite round, Lear, Richard III, etc. Hunt and Mrs. Knight revived Abon Hassan, on November 6th; for Mrs. Knight's benefit, on the 10th, Fontainbleau. A specially arranged Julius Cæsar for C. H. Graham's benefit (November 12th) may be compared with that for James Wallack's benefit at the Park, on April 13th, following. At the Bowery Hamblin played Brutus, Forrest Antony, H. Wallack Cassius, Barrett Casca, Mrs. Gilfert Portia, and Mrs. Hughes Calpurnia. Forrest now resumed his commanding position in the theatre, with Damon, Tell (Miss Turnbull, as usual, playing Albert), Virginius, etc.

The dancers footed their way featly through another ballet on November 22nd; La Nymphe Soumise enlisted Vestris, Barbiere, Mesdames Vestris, Labasse, and Rosalie. For Henry Wallack's benefit on the 24th, James Wallack came to play Rolla and Dick Dashall (his first appearance here); Mrs. Henry Wallack also connubially and democratically hied from the



WILLIAM PELBY AS FERNANDO DE LARA
From a Lithograph by G. I. Brown, Harvard Collection



MRS. ROSALIE PELBY AS VALSHA
From a Lithograph by B. W. Thayer, after Bufford

Park to enact Cora. Mrs. Gilfert was Elvira. She Would Be a Soldier, on Evacuation Night, had Forrest for the Indian Chief, H. Wallack for Pendragon, W. B. Chapman for Jerry, and Mrs. Vernon for Christine. On the 27th, Clara Fisher appeared for her brother John's benefit, as Letitia Hardy; she also played, with her sister Amelia, The Two Pages of Frederick the Great. For good measure, she threw in Louisa, in The Dead Shot.

A Trip to Niagara

To a student of American drama, the most interesting event of Gilfert's season was the performance on November 28th of Dunlap's play, A Trip to Niagara, or, Travellers in America. It was so long since Dunlap had been prominent in Park theatricals and so many famous figures had appeared since his day, that New Yorkers of 1828 must have felt almost as if a ghost confronted them in this announcement of a new play by the veteran. The piece is, as the author admits, merely a device for the employment of dioramic scenery. London and Paris had made use of such tricks at the Park; the Bowery needs must follow suit. The advertisements accredit the scenery — much of it painted from sketches made at the sites of views portrayed — to Jones, Gordon, and Reinagle, assisted by Haddock, White and Leslie. The machinery for the diorama was by Danes; the steamboats and other mechanical objects on the Hudson by Haddock. The music was composed by Gilfert, and the actors involved were John Fisher, (Wentworth), W. B. Chapman (John Bull, M. Tonson and Jonathan Doolittle), Read (Job Jerryson), H. Wallack (Dennis Dougherty), Forbes (Leatherstocking), Mrs. Hughes (Amelia), and Miss A. Fisher (Nancy). The scenery is minutely advertised in the American of November 28th; here I can say only that, by stationary boat and moving diorama, it carried the characters from the wharf in New York and up the Hudson — with accompanying storm, fog, etc.— to the Catskills by moonlight, Albany, the Erie Canal, and Niagara.

This piece was presented many times; nothing of Dunlap's previously, had had a success so immediate. After its fifth performance, on December 4th, Sloman appeared in favourite songs, Sweet Kitty Clover, Kitty Baker, etc. He also played Sam Savoury in Fish out of Water. From this time on A Trip to Niagara found a part nightly in the bills. On December 5th, Mrs. Hamblin began an engagement as Mrs. Banter in Ladies at Home, and as Clara in Matrimony; between these offerings, Dunlap's spectacular play inevitably figured.

An intermission came, however, for one night on the 8th. W. B. Chapman had a benefit, presenting The Apostate with a very family cast. Hemeya was played by Greenwood (from England); S. Chapman (whose wife, daughter of Jefferson, later held high rank at the Park), appeared as

Pescara; the father of the Chapmans (second appearance in New York) was Malec, and Miss Sarah Chapman was Florinda. W. B. Chapman played Billy Black, and Miss Cramer Harriet, in the afterpiece. There are many Chapmans for you; even Greenwood Ireland believes to have been a Chapman. But A Trip to Niagara continued, with Sloman following in songs, and Mrs. Hamblin occasionally figuring in petite comedy. For Sloman's benefit, on December 15th, his wife emerged as Isabella, then again retired to halls of silence.

The Dunlap piece saved the season; nevertheless, on the 16th, Gilfert joined with it another new play, The Two Friends. The cast included Barrett as Ambrose, Henry Wallack as Herbert, Read as Valentine, Mrs. Hughes as Elinor, and Mrs. Vernon as Rose. This piece, also, had several repetitions before bad business shut the house on January 14th. On the 18th of December, Gilfert, who seemed nervously projecting novelties, brought out another, The King and the Deserter, H. Wallack playing Frederick, Barrett Adelbert, Stevenson Morosco, Amelia Fisher Rosalie, and Mrs. Walstein Martha. I know nothing of this piece, except that it occasionally figures again in my notes. I judge it was not a great success. But the nightly repetitions of A Trip to Niagara may have cheered the hearts of Gilfert and Dunlap. An amusing jingle of the titles of three small plays must have been perpetrated on the 24th merely for fun; why otherwise should a bill have been made up of The Two Friends, The Two Gregories, and The Two Peters? To carry on the jest, there was a *pas de deux* by M. and Mme. Vestris.

Next night, The Inch Cape Bell and Brag's a Good Dog constituted two novelties. In the first W. B. Chapman played Sampson Sawdust, Barrett was Ruthven, Stevenson Captain Taffrail, Forbes was Hans Hattuck, W. Forrest Trevanly, Mrs. Hughes Amelia, Mrs. Forbes Becky Butterfly, and Mrs. Walstein Mrs. Tapps. In the second, Barrett was Brag, Forbes Holdfast, John Fisher Thomas, and Amelia Fisher Fanny. The force of novelty exhausted itself the next night (December 26th) when Mrs. Hamblin, for her benefit, acted Young Rapid, in A Cure for the Heartache. She published a peevish note, in the American of that date, showing that Horn refused to appear (as per previous contract), and that it was therefore impossible (I wonder why?) to employ the talents of Mrs. Austin.

Things were going badly at the Bowery, as also probably at the Park. On January 3rd Gilfert began giving, as afterpiece, merely the diorama from A Trip to Niagara — but only so far as the Catskills. Nevertheless, on the 6th, the full show, words and all, came back to the bills. The theatre was closed for a day or two to prepare for a ball given there on the 8th, in honour of the Battle of New Orleans; on the 9th and 10th, there was but a vocal and ballet entertainment, along with Cline on the elastic cord. Things, I fear, were in a bad way. On the 12th, some French dancers (under the direction of Mons. Leon) appeared in Zoramni and Zadia. On January 14th, the papers advertised for the benefit of the manager, " a Grand Military and Dramatic entertainment under the patronage of those who got up the ball " of the 8th. The same superb decorations were to be used. After that the theatre would remain closed until February 2nd. As a matter of fact, it did not open till the 21st.

This must have been a blow to Gilfert and all concerned. A great temple had been built for the best the drama could afford; the ideals had been high and, on the whole, maintained. And the public had not responded. As at the Park, there had been no compelling personality to draw the crowd. At least even Ronzi Vestris had not done so. The Mirror for weeks had had no dramatic criticism; on February 28th it states that its silence " had not proceeded from disinclination to the subject, but from lack of anything worth while to write about " — the performances of Miss Rock alone excepted. The stars were away — Wallack, Forrest, Clara Fisher, Mme. Feron, Mrs. Austin — in all quarters of the Union, and New York was lying fallow, like an overworked field. The writer thinks that the city could support two or even three good theatres. The Park and the Bowery should be supported. Why are they not?

The Bowery Re-Opens

On February 21st Gilfert beaconed hope in the birthday-eve of the Father of the Country. His opening piece, oddly enough, was that with which he began on August 20th — The Dramatist, followed by King Frederick and the Deserter. Between the two was unrolled " the unrivalled scenery of the Hudson."

Gilfert had done his best to fill the house with high comedy, tragedy, opera and ballet, and had failed. He now turned to spectacular melodrama, and on February 23rd brought out the ever-popular The Æthiop. Henry Wallack had the title-rôle, and Scott was Almanzor, W. B. Chapman played Alexis, Mrs. Hughes Cephania, and Mrs. Forbes Orasmyn. Previous to the spectacle — pursuant of his former interesting use of the curtain-raiser in lieu of the afterpiece — the manager gave the recently produced The Two Friends. Forrest appeared twice (as Damon, on the 25th, and as Virginius, on the 26th), and then The Æthiop was free to run its course. It was a prophecy of the later days in this theatre of Gilfert's pride; it piled up to its credit a number of repetitions, though of course, it was not given nightly. Barrett occasionally acted in light comedy, and once or twice The Inch Cape Bell rang a warning note. For the benefit of the poor, on March 3rd, Barrett and Miss Cramer acted The Belle's Stratagem.

A new offering was that of March 16th — a comedy called Roebuck, in which Barrett played Lord Melford, W. B. Chapman Giles Grizzle, Mrs.

Hughes Lady Melford, and Mrs. Barrett Lady Linton. It was given three times. But The Æthiop kept on, throughout March. "Old-timers," no doubt, were interested in the appearance of Foot, on March 17th, as Sir Anthony Absolute, in a cast comprising H. Wallack as Sir Lucius, Barrett as Jack, Miss Cramer as Lydia, and W. B. Chapman as Acres; likewise, in his Cantwell on the 23rd, with Chapman as Mawworm, Barrett as Lambert, and Miss Cramer as Charlotte.

Masquerades

This was the last before the flood of masquerades which swept through the grand new theatre. That chronicle of shame I have already given; suffice it here to say that between March 25th and April 30th, eleven of these freaks were perpetrated in the sacred home of the drama. When it is recalled that usually on the night preceding the function, the theatre was closed for preparations, it will be realised how few theatrical performances were offered during the term involved. Some were brought out, but few that need detain us; even Mme. Vestris danced on nights when New York was not dancing for itself. Poor Mrs. Gilfert, throwing aside Lady Townly and Lady Teazle, was forced to appear (March 31st) in The Gambler's Fate. Meantime, to whet the appetite, The Forty Thieves was got up in great style, with Scott as Hassarac, Chapman as Mustapha, Kilner as Ali Baba, and Miss Cramer as Morgiana. The spectacle began on April 3rd and ran well, on the few nights when the public were not dancing. Poor Gilfert! With how high ideals starting, with what sorrow fallen!

On one of the few nights of performing in April — the 15th — Roberts returned in the part of Billy Black. On the same evening Maddox made his first appearance as Shylock; he did not make a second. He was set down (American of the 14th) as author of Is It a Lie? and King and Deserter. The casts for April 8th, when the bill included The Gambler's Fate and The Forty Thieves, will show the present strength of the company: Read, Barrett, W. Forrest, Forbes, Stevenson, Fisher, Jones, Mrs. Hughes, Mrs. Walstein, Mrs. Forbes, Mrs. Fisher, Miss Cramer, and Miss Fisher — surely a poor array. Mrs. Barrett had appeared but once — at her husband's benefit.

Horn, Feron, Brichta

The last glimmer, before the lights went out, was caused by some musical evenings, arranged with Horn, Mme. Feron, Mme. Brichta (her first appearance on the New York stage), and others. On the 20th, 23rd, 25th, and 27th of April was given an opera, Il Trionfo della Musica, taken from the celebrated opera of Il Fanatico per la Musica, with music by Puccita, Mayer, and Paoina. In it Mme. Feron sang Aristea, Horn Count

Carolina, Rosich Don Febeo, Mme. Brichta Celestina, and Angrisani Biseroma. The performance on April 27th was for the benefit of Mme. Feron, and on that occasion, also, Horn's little operetta of The Quartetto was sung by the composer and the beneficiary. To conclude, Mme. Feron sang Caroline, in The Prize. For this grand occasion the price was raised to $1 for a box seat. Il Trionfo was given once more on April 29th, for Horn's benefit. On May 1st, a fatal moving day for Gilfert, there was another benefit, this time for Roberts. That closed the house for more than a month; it was not again lighted till the evening of June 4th. Gilfert had sadly looked on while New York danced.

Re-Opening of the Bowery

The above was the second closing of more than a month, since the proud opening of August 20th; Gilfert must have been heart-sick. The first performance, on June 4th, was given at reduced prices, and with some changes in the company. Some of the former members, including H. Wallack, W. B. Chapman, Hunt and Miss Phillips had gone over to the American Opera House, as Hackett, the new manager, proudly called the unfortunate Chatham. To lead the new company, Henry Southwell, a fine romantic actor from Philadelphia, was secured; the ever welcome Roberts replaced Chapman; and Miss Rock, who had not appeared here since she spoke the second prize address on the opening night (August 20th) now went through a round of favourite characters.

The opening bill was the very popular Sweethearts and Wives, with Faulkner as Admiral Franklin, Bernard as Charles, Walton as Sandford, Read as Curtis, Roberts in his great part of Billy Lackaday, Mrs. Barrett as Eugenia, Mrs. Forbes as Susan, Mrs. Hughes as Laura, and Mrs. Walstein as Mrs. Bell. That distribution would not have shamed the Park. After the play, Rosich sang, and after the farce, Mme. Feron and Rosich. The farce was The Citizen, with Faulkner, Barrett, Read, Stevenson, and Miss Rock. To be trebly generous, Gilfert ended his bill with the diorama from A Trip to Niagara. Evidently the public demanded much for the low admission-price exacted.

I print the cast of Romeo and Juliet, on the 5th:

Romeo	Mr. Southwell	Benvolio	Mr. Walton
Mercutio	Mr. Barrett	Samson	Mr. Hamilton
Friar	Mr. Scott	Abram	Mr. Kent
Capulet	Mr. Stevenson	Balthazar	Mr. Jones
Montague	Mr. Barry	Apothecary	Mr. Schinotti
Paris	Mr. Sarzedas	Page	Miss Kent
Friar John	Mr. Beckwell	Lady Capulet	Miss Fisher
Tybalt	Mr. Bernard	Juliet	Mrs. Barrett
Peter	Mr. Fisher	Nurse	Mrs. Walstein
Prince	Mr. Read		

After a song by Walton, Roberts appeared in his very popular Wormwood. On the 6th, Miss Rock as Letitia Hardy, was followed by a continuance of the run of The Forty Thieves, the leading parts now by Scott, Faulkner, Walton, Roberts, Mrs. Barrett and Amelia Fisher.

On the 8th, Hamblin began an engagement as Virginius. On the 9th, The School for Scandal displayed the Sir Peter and Lady Teazle of Roberts and Miss Rock, the Charles and Joseph of Barrett and Scott, and the Candour of Mrs. Hughes (how early she was sinking into the older parts with which now her fame is chiefly associated!). She played Lady Macbeth on the 10th, to the Macbeth of Hamblin and the Macduff of Southwell. These last bills of Gilfert strike me as unusually interesting. Interesting, also, is the first appearance at the Bowery (June 11th) of George Andrews in his very great assumption of Luke, the Labourer. In this Roberts acted Bobby Trot. On this evening, also, Miss Rock was Lady Bell, Amelia Fisher Jane, and Barrett Dashwould, in Know Your Own Mind. A combination, on the 12th, of Hamblin in Virginius and Andrews in Luke should have drawn, not only the Bowery, but people from the more exclusive quarters of the city.

Miss Rock took a benefit on June 15th, when The Death Fetch was presented — for "The first time in America," the advertisements blandly stated, though it had been announced for the 9th inst. at the American Opera House. Possibly it had not been given there. At the Bowery, the cast included Barrett (Aldibert), Bernard (Harlstram), Roberts (Snapsch), John Fisher (Slitbrass), Miss Rock (Stella) and Amelia Fisher (Morna). The names of the *dramatis personæ* at the American were quite different. I cannot clear up the mystery, beyond stating that, on the 16th, the Bowery announced its Death Fetch for "the second time in America"; the American Opera House its offering under the same title for "the fourth time in America." On the 17th, after Hamblin's William Tell, the Bowery gave another melodrama, The Bear Hunters, with Barrett as Caribert, Scott as Estevan, Roberts as Musquito Bluebelle, Comer as Moinard, Mrs. Barrett as Aline, and Amelia Fisher as Jeannette. In the absence of her more gifted sister, Mrs. Vernon, Miss Fisher seemed to be falling into a more important service than that she had formerly filled.

Poor Gilfert! On June 19th he advertised a "summer arrangement" by which, "until further notice, the prices of the Pit and Gallery will be as follows: Pit 25 cents; gallery 12½ cents." He struggled on valiantly, with older events of the season, The Gambler's Fate, The Æthiop, The Roebuck, etc. Barrett and Andrews, on the 23rd, were Tom and Jerry, with Roberts as Bob Logic. On the 24th, Barrett as Jeremy Diddler was supported by Andrews as Sam. On June 29th, Waverley was given, with Bernard in the title rôle, Scott as Evan Dhu, Walton as Callum Beg, Roberts as Balmawhapple, Faulkner as the Baron, Southwell as Fergus McIvor, Andrews as Mucklewrath, Comer as Baillie Macwheeble, Mrs. Barrett as Flora McIvor, and Amelia Fisher as Rose. That, to us, today seems an extraordinary offering for twenty-five cents in the pit. Yet, when the piece was given on the next night, the Diorama from Dunlap's Trip and Lovers' Quarrels (with Mr. and Mrs. Bernard) were added as extra inducement to the reluctant! Gilfert was finding that it is far easier to open a theatre than to close it — with profit. Concerts at Castle Garden and at Niblo's Garden were now drawing off the public in the heated term; the Park and the American Opera House still struggled on against the valiant leader of the Bowery. We know now that his spirit was breaking.

John Jay Adams commenced on the 6th of July as William Tell, perhaps to offset the attraction of Hamblin, who had defected to the Park. William Tell was followed by the farce of The Bath Road, with Bernard as Rambleton and Andrews as Tom. A last desperate effort was the melodrama of Ambrose Gwinett, brought out on July 7th, with Southwell as Ambrose, Andrews as Ned Grayling, Roberts as Gilbert, Bernard as Label, and Mrs. Barrett as Lucy; on the 16th, as we saw, it was done at the Park. Southwell and Schinotti, after Ambrose Gwinett, acted Valentine and Orson, with Roberts as Hugo. These casts, I again assert, were good; but nothing now availed to keep Gilfert from his doom. Nevertheless, Ambrose Gwinett had several performances. On August 8th, "Old" Cowell played the Dromio of Ephesus, and "Young" Cowell the Dromio of Syracuse; "Young" Cowell was seen, also, in his father's famous part of Crack. Adams played Hamlet on the 13th to Mrs. Bernard's Ophelia. On the 14th, "Old and Young Cowell" appeared as Groom and Crack, in The Turnpike Gate. On the 17th D. V. Bell, author of Blood for Blood, had a benefit, when that gory-sounding work was presented with Southwell as Sir John; this was an adaptation of The Fair Maid of Perth previously produced at the Lafayette, now in ashes from which, as a theatre, it was never to arise. After the shivery name of the melodrama, the audience, at Bell's benefit, must have been relieved by an exhibition of the "Exhilarating Laughing Gas" shown on the stage, as well as by the performance of "Joe" and "Sam" Cowell, in The Turnpike Gate. For his benefit, on the 20th, Little Cowell gave Matty Marvellous, in The Miller's Maid, and Chip, in A Chip of the Old Block. Mrs. "Joe" Cowell, on that occasion, was Phebe, in The Miller's Maid, and "Joe" and "Sam" both sang songs. On the 24th, for Mrs. Walstein's benefit, John Barnes and his wife — brother-in-law and sister of the beneficiary — came over to act Sir Peter and Lady Teazle; Mrs. Barnes also recited The Ode on the Passions, and Barnes played Delph. It was announced as "their first and only appearance at the Bowery." On the 28th, Dixon, "the celebrated American Buffo Singer" was to sing, "in character," Analisation, and The Coal-Black Rose. That is the last of the Bowery under Gilfert. On the 30th of July, overwhelmed by disaster, and distress, he suddenly died. The Albion, of August 1st, quotes from the Morning Courier:

> *Death of Mr. Gilfert, of the Bowery Theatre.*—Charles Gilfert died on Thursday morning, a victim to keen sensibility and pecuniary misfortune. His death was instantaneous and awful—his frame broke down under the influence of mental agony.—Gilfert will long be remembered by those who were acquainted with his superior talents, his great musical genius, his wonderful conversational powers, and the warm and peculiar sensibility of his temperament.—He had his faults, faults arising from a warm, generous, and improvident disposition—but littleness and meanness were foreign to his nature. He was emphatically a man of genius—possessed of all its high attributes, and an heir to its almost proverbial calamities. His life was a struggle of high-minded poverty against the oppression of wealth, and the envy of inferiors. His agitated existence is over,—peace to his memory.

This is not the last wrecked life we shall find in the managerial graveyard; Gilfert had planned and carried on an enormous undertaking, in a town of 200,000 inhabitants already over-supplied with theatres. He was doomed, almost from the first. His theatre was not properly situated for high-class drama; it was not till later, when the Bowery went on its own melodramatic way, that success could be wrung from defeat. For a year after Gilfert's death it was under the control of the Park managers, and closed, except for occasional very special performances. For Mrs. Gilfert a benefit was arranged on the 5th of August; the volunteers, in song and drama, including Hamblin, Miss Rock, Mme. Feron, Walton, Rosich, Mrs. Austin, Mrs. Knight, M. and Mme. Achille, Roberts, Milon, Holland, Miss Kelly (her first appearance here), M. and Mme. Vestris, H. J. Finn, Barrett, Herr Cline. The prices were raised to $1, 50 cents, 25 cents. Another benefit for the afflicted lady — whose dramatic and indeed earthly course was nearly run — was given at the Park, on the 17th of August; the details will be found a few pages back.

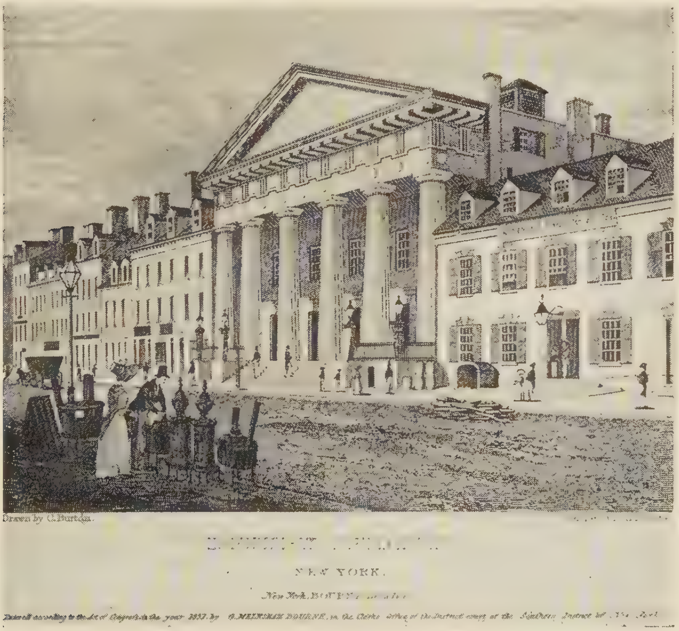
THE CHATHAM THEATRE, 1828-1829

The theatre erected in such hope by the audacious Barrière in his summer garden in Chatham Street might have served to warn Gilfert of his approaching fate; experience, however, shows that hope never will listen to history. The Chatham Theatre, after the brief seasons of its glory, had sunk further and further toward its eclipse as a fashionable institution. The public nearly a hundred years ago had become accustomed, as has my reader of today, to the fluctuations of fortune and management in the career of this once renowned establishment. When the new Bowery opened so proudly on August 20, 1828, croakers may have advised of the opening of

SOPHIA PHILLIPS

MISS CRAMER AS GIOVANNI
From a Lithograph by Bouvier,
after a Picture by H. B. Love

HENRY HUNT


Drawn by C. Burton.
NEW YORK.

SECOND BOWERY THEATRE, 1828

the Chatham in 1824; some, doubtless, wondered what the Chatham might be offering for the present season.

All must have been surprised to read in the American of September 6th acrimonious correspondence between Cooper and Gilfert. Cooper, asserting that he was " professionally excluded " from the Bowery, " to admission to which he had conceived he had peculiar claim," announced that he had " taken a lease of the Chatham Theatre." Gilfert, resenting Cooper's " insinuation," asks the public to withhold opinion till Cooper " shall come out with a statement of his ' peculiar claims,' as he promises to do."

So Cooper was again to enter on a term of management, and that at the now diminishing Chatham! I can imagine the wagging of tongues on receipt of this unexampled intelligence, which, by the way, was repeated in several successive issues of the American.

N. M. Ludlow

Cooper's associate in the venture was N. M. Ludlow, a young actor and manager, even then recognised in the Southern and Western circuits, a man whose later partnership with Sol Smith is a great part of the glory of those regions. Ludlow's book, Dramatic Life as I Found It, is known to all amateurs as one of the very best stage histories ever written. He had appeared twice before in New York at benefits. In his delightful narrative (Dramatic Life) he gives an account of the transactions leading to his partnership with Cooper at Chatham Garden, and from the history of the happenings during their brief season there I shall quote liberally. He says that he came to New York — his native city — in June, 1828, to engage actors for his western company; and was approached by the disaffected Cooper, relative to the Chatham attack on the new Bowery.

I wish I could reproduce Ludlow's description of Cooper's Aranza, on the opening night (September 15th), of J. M. Brown's Mock Duke (" the funniest thing I ever witnessed in that way "), and John Sefton's Lampedo. Others in The Honeymoon were Ludlow as Rolando, Mrs. Blake as Juliana, and Mrs. Flynn, popular and beautiful, as Volante; in The Poor Soldier, which closed the entertainments, J. Still (our old friend of several summer-gardens) was Patrick, Alexander Drake was Darby, John Sefton was Bagatelle, and Elizabeth Eberle Kathleen.

An interesting cast of Othello presented (September 18th) Cooper as the Moor, Scott as Iago, Ludlow as Cassio, Mrs. Blake as Desdemona, and Mrs. Hartwig (formerly Mrs. Tatnall) as Emilia. Emilia, by what astonishing transformation I know not, became Little Pickle in the afterpiece, Ludlow acting Tag, and Gray Old Pickle. Drake seems to have been put forward prominently in Irish characters and other comicalities. On the 18th he appeared in a pathetic " ballet," Love and Sausages; his Terry

O'Rourke, on the 19th, was supported by the Flail of Somerville, and the Mary of Miss E. Eberle. Rosina, or, the Reapers, followed, with Mrs. Flynn as Rosina, Mrs. Blake as Phœbe, and Still as Belville. The Review closed the evening, Drake playing Looney, Mills Brown John Lump, Ludlow Caleb, Mrs. Flynn Grace and Miss Eberle Lucy. There must have been a freshness about these casts, very pleasing to spectators inured to the stock assignments at the Park or even at the Bowery. They should have been very attractive.

Of course, Cooper went through his regular list. On the 20th he was Leon, to the Copper Captain and Margaretta of Mr. and Mrs. Blake, and the Estifania of Mrs. Hartwig; his Virginius, (September 22nd) had Scott as Dentatus, John Woodhull as Appius, and Mrs. Flynn as Virginia. There is always a pleasure in reading casts, especially casts as fresh as these. Cooper's Bertram, on the 23rd, was matched by the Imogine of Mrs. Hartwig; The Prize followed it, acted by Brown, Eberle, Quin, Mrs. Blake, and Miss Eberle. The Chatham, nevertheless, was forced to present lengthy bills. Cooper's Damon, on the 24th, was followed by Drake in The Irish Tutor, and by Mr. and Mrs. Blake and Drake, in The Lady and the Devil. For his benefit, on September 25th, Cooper appeared as Penruddock and Petruchio. The Mirror of the 27th, shows a gratifying success for the veteran, who " has attracted overflowing and . . . fashionable houses."

But (says Ludlow) " to my great astonishment, Mr. Cooper told me the day after his benefit that he was going away for a short time, to play in Philadelphia or Baltimore, I do not remember which." To Ludlow's protests he answered that he would be away but for a fortnight, and would send Mr. and Mrs. Hamblin to fill his place. Cooper did not return, and he did not send the Hamblins. Ludlow was left in sad difficulty, but he went on bravely. In expectation of necessity for rest for Cooper on certain nights, he had prepared Brian Boroihme and The Pilot, two previous successes of the Chatham; the presence of Scott in the company rendered the plan feasible and desirable. For the evening following Cooper's benefit he had announced the latter. " In this play," says Ludlow, " Mr. Charles B. Parsons made his first appearance in New York, in the character of *Paul Jones*. . . . This, I believe, was his first appearance on any regular stage. He was introduced to me by Mr. Thomas D. Rice (noted afterwards as 'Jim Crow Rice'), as an entire novice, belonging to an obscure amateur society in the city of New York. I heard him rehearse the character of the *Pilot*, and concluded to give him an appearance. He did as well as a novice could be expected to do, and no more. I afterward engaged him to go with me to Mobile. This gentleman, many years after, became an eminent clergyman of the Methodist Episcopal Church in the Western States. . . . Mr. Scott deserved all the credit that he had obtained as *Long Tom Coffin*. His personation of that character I have never seen equalled by any one. Mr. John Sefton, as *Sergeant Drill* was unique and funny. . . . This piece, from necessity, I pushed for three nights, to tolerable houses. . . . When Mr. Cooper ceased to perform, his friends ceased to sustain the theatre; and I have always thought Mr. Cooper's treatment of me in that instance was marked with duplicity and injustice."

Ludlow says, of the cast of The Pilot, Mrs. H. Wallack played Kate Plowden; I cannot clear up his delusion about that lady. We know that she was regularly playing at the Park; I know, also, that the American, of September 26th, advertises Mrs. Hartwig for the part of Kate. Furthermore, Ludlow says that he played Captain Borroughcliffe; yet the American lists Blake for the character. On the same evening, W. F. Gates played Orson, in Valentine and Orson; Ludlow says this was his first appearance on the stage. He became a great favourite, later, at the Bowery. For the benefit of Mrs. Blake, on September 27th — Ludlow states that, after Cooper's departure, he decided to enter on the benefits and close with all despatch — for Mrs. Blake's benefit, her daughter Miss Ann Duff Waring made her début on the stage as Amanthis, in The Child of Nature. Ludlow says that " she performed very well for a novice, and considering she was not fourteen years of age; but she was tall and well developed for that age, and looked very pretty and interesting." This young girl was to become Mrs. William Sefton, and afterwards Mrs. J. W. Wallack, Jr. By September 27th, Ludlow had ready the melodrama of Alonzo and Imogene, with Blake, Parsons, Eberle, Miss Eberle, Mrs. Hartwig, and Mrs. Blake. It was given again with William Tell and Paul Jones (or The Pilot), for Scott's benefit on the 29th. For Drake's benefit, on the 30th, his tragic wife, who, we saw, had been playing with James Wallack at the Park, came to the Chatham to act Florinda to the Hemeya (I had almost written Terry O'Rourke) of her husband, the Malec of Parsons, and the Pescara of Edward Raymond, " a Western actor," says Ludlow, " who on that evening made his first appearance in New York." Drake afterwards appeared as the three Singles. Parsons had many opportunities; Ludlow insists, against Ireland and the Mirror (quoted by Ireland), that this was Parsons's first season on the stage; if so, he must have been a quick study and a well poised actor for a novice. He acted Lord Avondale on October 1st, to the Bob Tyke of J. M. Brown, the Julia of Mrs. Flynn, and the Mrs. St. Clair of Mrs. Hill. Ludlow does not mention this lady as among his actors; but, on October 4th, she appeared as Alicia to the Jane Shore of Mrs. Hartwig, the Hastings of Ludlow, and the Gloster of Parsons. The afterpiece of The Two Galley Slaves presented Parsons as Bonhomme, Ludlow as the Unknown, and Mrs. Fisher as Louise. I really cannot believe that this was Parsons's very novitiate. The Mrs. Hill thus presented

I take to be the sister of the Wallacks, not long ago at the Chatham, the Park, and elsewhere.

I should like to give more details, but must not. Ludlow acted in Charles Lamb's "failure" — Mr. H. — on October 2nd. Charles F. McClure began to figure in the bills toward the close, and his wife came out on October 8th, as Lady Amaranth. We shall meet her, after experiences in the South and at Philadelphia, at the Park, in 1833. Mrs. McClure's maiden name was Meek. She now went south with Ludlow's company. The next I hear of the Chatham is a performance of January 8, 1829, at which appeared, to celebrate that glorious day, actors from the Bowery and dancers from the Lafayette.

James H. Hackett

For months the Chatham was dark, except for the masquerade balls I have chronicled. At last Hackett, ever restless and never quite attached, announced that he would take the place, remodel and refurnish (how poor must have been the original structure!) and open it as a first-class theatre. His prospectus — a highly interesting one — appears in the American, beginning on May 14th. He had re-christened the building "American Opera House, Chatham Street," and his company included old Chatham and Bowery favourites. The Corporation of the City had refused to let him erect a portico in front of the building.

The season began on May 20th, with an opening address, delivered by Henry Wallack, and followed by The Rivals. The elder Chapman played Sir Anthony Absolute — far more in his line than was Iago, the character of his début at the Bowery; Blake was Jack, and H. Wallack Sir Lucius. Faulkland was acted by Archer, and Acres by Cowell. Simpson returned as David, and Mrs. Stickney as Mrs. Malaprop (her first attempt at old ladies?). Mrs. Blake played Lydia, Amelia Fisher Lucy, and Mrs. Cowell (a pleasing actress) Julia. John Sefton was Fag. This is a good cast. After the play A. Simpson sang, and the evening concluded with The Agreeable Surprise, Lingo by W. B. Chapman, Sir Felix by Chapman, Sr., Compton by Comer, Eugene by Jones (the singer), Chicane by Blakeley (late of the Park), John by Eglee, Thomas by John Sefton, Laura by Mrs. Hackett, Mrs. Cheshire by Mrs. Stickney, Cowslip by Mrs. Cowell, and Fringe by Mrs. Blakeley. That also is a good cast. The advertisements announced for days that Miss Kelly was engaged; if so, she did not appear. The second bill included Of Age To-Morrow, Thérèse, and 'Twas I — chiefly a Howard Payne evening. Wallack played Carwin, Mrs. Hackett Maria in the first comedy, and the Countess in Thérèse; Cowell was Lavigne in Thérèse, Mrs. Blake, Mariette and Georgette; W. B. Chapman was Marcel in 'Twas I. "W. H." Wallack, set down as stage-manager, was the gay Baron in Of Age To-Morrow.

The Poor Gentleman (May 22nd) presented Archer as Worthington, W. B. Chapman as Stephen, Cowell as Ollapod, H. Wallack as Frederick, Amelia Fisher as Emily, and Miss Waring as Mary. Tekeli followed, with Archer as Tekeli, A. Simpson as Isidore, and Amelia Fisher as Christine. I love these old casts, but I cannot keep on repeating them. Mrs. Hackett played Marian Ramsay and Florella (My Grandmother) on May 23rd, her support in the first including Cowell and W. B. Chapman, in the second, Blake as Vapour, and Ann Waring as Charlotte. The Blind Boy, with Mrs. Cowell as Elvira, came between the two operatic comedies. Cowell must have rejoiced to get back in such parts as Lope, in The Mountaineers (W. B. Chapman playing Sadi) and Sir David Dunder, in Ways and Means (May 25th). He had been a long while away. The Mountaineers had no great Octavian, I should assume, in Archer. But Mrs. Blake's Floranthe, and Mrs. Hackett's Agnes atoned. Here comes notable matter on the 27th — for H. Wallack's benefit, his brother, then filling an engagement at the Park, acted Rolla at the Chatham, with the large Mrs. Stickney as Elvira, and Mrs. Blake as Cora; Henry Wallack was Alonzo. A few weeks earlier, we know, Henry Wallack adorned his good brother's benefit at the Park. James now repaid that visit.

Hackett, no doubt, reserved his own appearance till novelty wore off the venture. He came out as Jonathan in England on the 26th and 28th. On the 29th The Road to Ruin presented Wallack as Goldfinch, the elder Chapman as Old Dornton, Archer as Harry, young Chapman as Silky, Mrs. Stickney as the Widow Warren, and Mrs. Blake as Sophia. Mrs. Hackett was Priscilla Tomboy in the afterpiece. Hackett played Solomon Swop and Morbleu on the 30th; in the latter piece Blake was Tom King, and Mrs. Stickney (!) Mme. Bellegarde.

HUNT; MISS PHILLIPS

Music had charms on June 1st. Hunt and Miss Phillips, who had succeeded at the Bowery, now emerged here in the well-worn The Devil's Bridge. Jones was Florian, W. F. Gates (modestly working toward the day when he was to be the idolised comedian of the Bowery) was Paolo, A. Chapman Marcelli, W. B. Chapman Pietro, Mrs. Hackett Claudine, and Amelia Fisher Lauretta. In No Song No Supper, as afterpiece, Comer was Robin, Cowell was Endless, Hunt was Crop, Miss Phillips Margaretta, Mrs. Hackett Dorothy, and Jones Frederick.

For Amelia Fisher's benefit, on June 2nd, Clara Fisher appeared as Mrs. Simpson to her sister's Mrs. Bromley in Simpson & Co.; she also gave The Actress of All Work. But excitement was high, when Clara and Amelia Fisher were, respectively, Paul and Justin, in The Wandering Boys, with Mrs. Hackett as the Countess. This, however, was apart from the musical programme of Hunt and Miss Phillips, who appeared in Brother and Sister and Rosina, on June 3rd, and as Bertram and Lucy on the 4th, in the last bill being assisted by Cowell as Dominie Sampson, Blake as Dandie Dinmont, Mrs. Stickney as Meg Merrilies, and Mrs. Hackett as Julia Mannering. They passed from Scott to Scott, by giving Rob Roy on the 5th. The Barber of Seville came on the 8th; in this Mrs. Hunt assumed the small part of Marcelline.

June 9th brought "the tragic comic opera" of The Death Fetch. The cast included Archer as Ebert, J. Jones as Ludolph, W. B. Chapman as Dr. Van Sassan, Cowell as Hans, Mrs. Hackett as Matilda, Mrs. Blake as Louise, and Mrs. Cowell as Martha. The reader sees that the characters are differently named from those of a like-named piece brought out at the Bowery a week later. Tuthill played Terry O'Rourke, on the 11th, Miss Waring being Rose.

This season at the American Opera House, I fear, was enriching no one in one of the worst of theatrical years. The benefits began. For W. B. Chapman's, on the 12th, Miss C. Chapman appeared as Phœbe, in Paul Pry; this is assuredly the delectable Caroline of Burton's. Mrs. Cowell's benefit, on the 15th, had the great assistance of Booth's Richard III. The Turnpike Gate gave little Sam Cowell as Crack, J. Cowell as Robert, Gates as Edward, and Mrs. Cowell as Peggy. I should like to have attended.

June 16th brought the next novelty, a melodrama, called The Forger. Chapman played Hugh Bowyer, Cowell Caleb Pitkin, Archer Stephen Sampson, Mrs. Cowell Mary Bowyer. The same evening saw the "fourth time in America" of The Death Fetch, the Bowery, as we saw, advertising the second — also "in America." It was given for the eighth time at the Chatham on the 23rd. The Forger also had some repetitions. Hackett was announced for Paul Pry on the 25th. For Archer's benefit on the 26th, Mrs. Hamblin appeared as Young Rapid; also as Ellen, in The Lady of the Lake. The Cowells — old and young — acted the two Dromios for the benefit of the old, on the 29th; they reversed the parts when they gave them at the Bowery, in July. Also, in The Hundred-Pound Note, on the 29th, Billy Black, Sr. was played by Old Cowell, and Billy Black, Jr. by the young scion. Mrs. Hackett had a benefit on June 30th, when a melodrama with the dainty title of The Anaconda, or, the Serpent of Ceylon, wriggled into view. Does the reader care to know that Blake was Wilford, Archer Boston, Chapman Osugar, Mrs. Hackett Venza, and Miss Waring Armilla? If so, let him revel in the facts; his spirit will be enfolded by The Anaconda but once or twice again.

On July 6th, Hackett announced that the American Opera House would be closed for a few days preparatory to novelty about to be produced. It re-opened on July 15th, with the dazzling novelty of The Honeymoon, the cast including Archer, Blake, Collingbourne, Mrs. Blake, Mrs. Forbes, and Mrs. Stickney. Also were given 'Twas I, and the last act of The Anaconda. Mrs. Stickney, now unquestionably but the "old woman" of the organisation, played the Hostess in Tobin's comedy; poor tragic lead of less than three years ago! Very ordinary bills followed. J. J. Adams appeared as William Tell on July 18th, and on the same night George Washington Dixon first came out in his negro specialties. On the 20th Foot was Clytus in Alexander the Great, the leaders being no less startling than Archer, Blake, Mrs. Stickney and Mrs. Blake. On the same night Foot appeared as Paul Jones to the Tom Coffin of Archer, again a show none too delectable. Scott was down as Long Tom, on the 29th, the occasion of Foot's benefit. Yet it went strong at the theatre for several days, in spite of the weak cast. Hyatt played Billy Lackaday on the 22nd, and Wormwood on the 23rd; where had he been so many months? Adams enacted Othello on the 24th. Foot, for his benefit, on the 29th, played Dr. Cantwell to the Mawworm of Roberts. Dixon also sang Betsy Baker and the absolutely indispensable The Coal-Black Rose. Dixon was now a great popular success, and doubtless lured many to Hackett's doors. Paul Jones, as I have said, also drew surprisingly well for several nights. I hope the reader notes the absence of novelty, thus far, in the bills for the sake of whose novelty the theatre had been closed in early July. But perhaps Dixon was the novelty!

A novelty certainly was the division of the part of Bailie Nicol Jarvie, between Roberts and Finn, for the benefit of the former, on August 6th. Out of respect to Mrs. Gilfert, Hackett closed his house on the evening of her Bowery benefit, August 5th. For the benefit of Tuthill, who had been making his first appearances here, was presented (August 8th) Hamblin in Rienzi. Henry Wallack had departed some days previously.

The last novelty was John Overy, or, the Miser of Southwark Ferry, played on August 10th, and repeated several times, with Archer as John, Scott as Shotbolt, Mrs. Hackett as Triston, and Mrs. Blake as Mary. For the benefit of Mrs. Forbes, Southwell played (August 12th) the popular Ambrose Gwinett, W. Forrest being Ned Grayling, and Mrs. Blake Lucy Fairlove. Hackett also appeared occasionally, to prop the falling fortunes of his house. His last night and benefit (August 19th) was something of a festal occasion; Dixon sang, Hackett played Swop, and Hackett and Roberts enacted the two Dromios. Walton acted Shylock on the 20th, Dixon had a benefit on the 21st (at which he played Splash, in The Young Widow), Walton was Iago to Archer's Othello on the 24th, and on the 25th the season died out with a benefit to Mrs. Hackett. For some days thereafter Hackett advertised the house as to be let, for all occasional uses to which it might be adapted, plays excepted. I fancy that the term of his management had rendered him wise, rather than glad.

The Lafayette, 1828-1829

I dislike to introduce into our dignified chronicle an account of a theatre so plebeian as the Lafayette had become; nevertheless, historical completeness demands that we record its re-opening on December 24th, under the stage-management of J. M. Scott, with the accomplished Miss Emery as Isabella, followed by a performance of "the Parisian Professor of Gymnastics." Mrs. Moreland (quite eclipsed by recent French importations) then directed the ballet of Village Nuptials. The evening's lengthy bill terminated with the farce of The Day after the Wedding. Mrs. Greene appeared as Adeline on December 27th, her support including Duffy as Fabian and Page as Kertzler. The Parisian Professor then went through feats of activity and strength, to give way, in turn, to The Lady and the Devil, played by Duffy and Mrs. Greene. What could the management expect from such offerings? On the 29th, Duffy and Miss Emery united in Fazio, Mrs. Moreland danced, Page sang, and Page and Mrs. Greene went through the farce of Intrigue. I cite these ancient bills to show how the Lafayette had deteriorated since the days when Maywood, H. Wallack, and Mrs. Duff in turn graced its stage. Mrs. Talbot, on the 30th, played Rosalie Somers, with Duffy as Reuben Glenroy. In the afterpiece of The Irishman in London, John Greene, admirable in such parts, was Murtoch Delany, with Mrs. Greene as Louisa.

December 31st brought Mrs. Preston as Young Norval to the Lady Randolph of Miss Emery. She will grace our pages, years hence, as Mrs. Horace F. Nicholls. Something of the "strength" of the company may be gathered from the revived Red Rover, on January 2, 1829; Duffy played the title-part, Laidley was Wilder, Scott Scipio, Mrs. Greene Mrs. Wyllis, and Mrs. Talbot Gertrude. This strength, I fear, was, to some extent, but weakness. The Lafayette now found its level. On the 5th it offered The Inquisition, with Foster as Solomon, Duffy as Nicholas, Miss Emery as Esther, and concluded the bill with Miss Emery as Crazy Jane. Of course, in London, Miss Emery had been associated with the Surrey. On the 6th, Mrs. Mitchell — whom the reader may find in Cowell's Thirty Years as a member of minor travelling companies — played in The Wandering Boys — her début in New York. The bill for January 7th, offering The Floating Beacon, with Duffy and Miss Emery, also The Drunken Sailor, and The Honest Thieves, shows how far Laurens Street was from Park Row.

The Battle of New Orleans glorified the 8th; Duffy was Lafitte, Scott Pompey, Morton General Jackson, Mrs. Talbot Mary, and Mrs. Mitchell, finally, was Mrs. Walters. The Robbers concluded the bill, Scott acting Charles de Moor and Mrs. Greene — excellent tragic actress — Amelia. Successive evenings thereafter brought The Inquisition, The Broken Sword, the Parisian Professor in feats, The Warlock of the Glen, Tekeli, etc. The

Bowery and the Chatham were now closed, and the Lafayette became sole competitor to the Park. It might, therefore, rise in the scale, as when, on January 14th, Scott played William Tell, to the Agnes of Mrs. Mitchell. On January 15th it gave more Scott — Blood for Blood, founded on The Fair Maid of Perth. Scott was John Ramoney, Duffy the Duke of Rothsay, and Mrs. Talbot Catherine. The French Dancers appeared on the 16th, and joined with Blood for Blood. The bill for the 19th brings new matter. Mons. Mathis (evidently the Parisian Professor) offered for his benefit Damon and Pythias, with Scott, Duffy, Mrs. Talbot, and Miss Emery, songs by Page and Miss Turnbull, an Indian dance by Schinotti, and feats by himself. Jones, the singer, appeared as Francis (January 21st) to the Rob Roy of the reliable Scott and the Diana of Mrs. Talbot. To increase the dramatic values, Red Jacket appeared, as a few nights previously he had shown himself at the Park. Lillian Russell states that her great-grandfather was interpreter and advocate to this red hero; was her ancestor the interpreter who accompanied Red Jacket on this occasion? Mrs. Mitchell succeeded Mrs. Talbot as Diana Vernon, on January 24th. On the 26th, Miss Emery's benefit proffered her as Evadne; it also promised the drama of The Oudalun Arabs, the cast including " a young gentleman," and Foster, Miss Sibley, and Miss Emery — a fine array! It was at this time that Miss Wright began to lecture at the Park, dramatic exhibitions being intermitted on her evenings. The season was dreadful. Yet the Lafayette groped on. It offered, on January 27th, El Hyder and The Irishman in London, with casts including Scott, Stevenson, Lawson, Mr. and Mrs. Greene, and Mrs. Talbot. This light attraction was made far more weighty by the announcement of January 28th that the management had engaged two elephants from the Tower of London, and Blythe's beautiful stud of horses. These were to appear in the melodramas in " preparation." Perhaps they were already appearing in El Hyder, repeated on January 31st. Even the Lafayette, however, succumbed to the Fancy Ball fever, as it followed The Robbers, on February 2nd, by such a festival. Dressing rooms were prepared, and the stage was made to "represent a Turkish Palace, splendidly illuminated." This, observe, was a month before the Park inaugurated the orgy on Inauguration Day.

On the 4th of February, the Lafayette offered a local skit — The Fireman's Stratagem, with Scott as Armstrong, Page as Knock'em, and Mrs. Campbell as Henrietta, followed by Page and Mrs. Greene in Tekeli. Another skit or " extravaganzical burletta " was given on the 5th — a parody of The Gambler's Fate called The Elbow Shakers, the part of St. German, Jr. by Page, Warner by Foster, and Amelia " by a gentleman." February 6th completed the list of closures. The Lafayette shut for rehearsal of Brian Boroihme, The Lady of the Lake, and Blue Beard. On the 9th, however, Pizarro was the offering, with Duffy as Rolla, Robertson as Pizarro, Miss Emery as Elvira, and Mrs. Talbot as Cora; Simpson and Co., as afterpiece, was acted by Duffy, Page and Miss Emery.

When The Lady of the Lake was ready on the 10th, it had no startling cast: Duffy as Fitz-James, Forbes as Roderick Dhu, Robertson as Douglas, and Miss Kent as Lady Ellen. We saw much better at the Chatham, a few years before. In The Village Lawyer, which followed, Conway was Snarl, Page Sheepface, and Miss Campbell Kate. These casts are so undistinguished that they remind one of summer-garden shows of the decades preceding that we are now discussing. Jones, Mrs. Jones, and Mrs. Preston were appearing occasionally in mid-February. W. Forrest joined on the 19th, to play with Scott and Mrs. Preston in William Tell, which was followed by Duffy, Robertson, and Mrs. Talbot in Tom and Jerry.

Brian Boroihme came on the 20th, " after which, a Fancy Ball on the stage; tickets, $2." Familiar plays of all lengths and *genres* followed; I cannot burden the page with them. Then, on February 28th, in mere despair, I take it, the management began advertising (in the American), only " a variety of entertainments." After elephants, Parisian professors, melodramas, Scott, Miss Emery, and many indeterminate performers, how lame and impotent the conclusion! The enterprise simply faded out. On March 7th, " the French Corps de Ballet respectfully announce to the public that they have taken the Lafayette Theatre, and intend to open it on Mondays, Wednesdays, and Fridays, with a succession of splendid melodramatic Ballets, under the direction of Mons. Leon. Leader of the Orchestra, Mr. Milon." They announced Zoramni and Zaida, or, La Fille Soldat, with Leon, Benoni, Feltman, Angrisani, Cocheu, Mlles. Ravenot, Feltman, Duruissel, Hyacinthe, &c. But they never advertised again — at least not in the American or the Post.

Ireland says that the theatre opened again on April 6th, " with poor prospects of success." On the morning of the 11th, before daybreak, " a fire, originating in a neighboring building," reached the Lafayette, and, in a short time, completely destroyed it. The loss was, to theatricals, a gain. The theatre had sunk to a very low level of entertainment, and I should fancy that all concerned might have been glad to see it go. It was never rebuilt.

Concerts, 1828-1829

Let me start the musical season (by means of the Post of September 22nd) with a concert at Tammany Hall, September 24th, at which Miss S. A. Humbert sang, assisted by Mrs. Singleton, Barclay, Pearson, Weight and other very local celebrities. And having started, I pause. Seldom have I had fewer events to chronicle; I can only believe that many concert-givers failed to advertise in the Post or the American. And possibly the great amount of good singing to be heard at both the Park and the Bowery had a deterrent effect on projectors of other musical entertainments. At any rate, I am forced to jump to December 23rd, when the American announced for the benefit of the Institution for the Deaf and Dumb a concert by the New York Sacred Music Society, at St. Paul's Church. At this appeared Horn, Norton, " Professor of the Trumpet," and a chorus and an orchestra, consisting of "a numerous body of Professors and Amateurs." J. P. Cole conducted, U. C. Hill was leader (*i.e.*, first violin), and Blondell was at the organ. The compositions were largely by Mozart and Handel, though Beethoven and Pergolesi each furnished one number.

The next event, actually, is the annual Euterpean concert, on January 12th, at the City Hotel. At a second Musical Fund Concert, City Hotel, W. Taylor led the orchestra, and the soloists were Horn, Mrs. Austin (she sang Lo! the Gentle Lark), the harpist Powell, Etienne, Miss Sterling, pianist, and Mme. Feron. I found no " first " concert of the season for this society, and assume that reference is to the performance of June 10th, preceding. At any rate, " The Board of Directors, encouraged by the general approbation with which " it " was received, have made every exertion to render the Concert now announced, equally attractive." Surely there were more concerts, even in that winter of masquerades; yet I gleaned little more from the newspapers. I reserve for discussion under other heading some glittering affairs in May, in Niblo's Saloon.

A German Quintette of instrumentalists, including Wepfer, Widtl, Reinhart, Kruger, and Schindlocker, gave concerts at the National Hotel, on July 10th, 14th, and 17th. Earlier in the summer, some German minstrels appeared at Niblo's Garden. All this musical matter I hear from the American.

Entertainments, 1828-1829

Finn, the glass-blower, still advertised in the September American his wonders at 202 Broadway; he continued a long time. The Chatham Museum, in the Spectaculum, an institution which eluded me in the files of the Post and the American for the preceding season, shall have the honour of ringing in the various newer entertainments of 1828-29. There, beginning on September 27, 1828, Mr. Mathews, of the Surrey Theatre, London, gave the comic tragedy of Punch and Judy; with this show was joined The Invisible Girl, " a curious deception just received from London." " The whole exhibition," says the Post advertisement, " consists in a horn hung from the ceiling by four silk threads — any question asked at this horn, will be correctly answered by a Girl, her voice coming out of the horn, though nothing touching the horn but these four threads before mentioned." Punch and Judy caused delighted laughter for the rest of the season now chronicling. Miss Honeywell, armless but efficient, was at Peale's in October. In November, Peale's was still stressing the Phantasmagoria, and, by the 18th, had added a solar microscope. This I attest by the American. On November 26th the Post apprised of a Menagerie of Living Animals at 15 Bowery, including a tiger of Asia, a white Polar bear, an African Lion, an "Asiatic ditto," a leopard, a Brazilian tiger, a cougar, a jaguar, and various other curiosities, large and small. The American Museum depended simply on its collections; I caught no sign of outside attraction in the autumn of 1828. At the Spectaculum, beginning on December 22nd, Mr. Henry, "lately from Europe," gave a moving diorama, Punch and Judy, Fantoccini, etc., for the infantile of all ages. Thus the American!

Peale's Museum in January had more Indians (of the Sandusky tribe now), and showed them in all their hair-raising acts of tribal meaning. Later in the month, one of them, I regret to say, danced a hornpipe, in imitation of Durang. Lo, the poor Indian, whose untutored legs — ! In February, Peale's advertised chiefly lectures on astronomy by L. D. Dewey, and scientific experiments. At the Spectaculum, beginning on January 2nd, a new management tried, with Henry's combination of joys, including a moving diorama, Punch and Judy, and an exhibition of Fantoccini. Miss Honeywell, the armless wonder, was here, beginning on March 6th.

Masquerade balls, this winter, devastated not only the theatres, but every available hall; as a result, one finds but little entertainment advertised outside of the museums. Red Jacket, the ubiquitous, and some young Indians, occupied the stage of Peale's on certain evenings in early March; the great chief related his journey to Washington, and his conversation with General Jackson. And L. D. Dewey, in the lecture room, made talks on astronomy a twice-told tale in February and March. Who says that famous room did not serve the cause of education? On March 27th, Red Jacket, just returned from Boston, once more made Peale's rare and strange, "in his full dress as the Chief of the Six Nations, and wearing the Silver Medal that was presented to him by General Washington at the treaty of 1792, in Philadelphia, by whom he was pronounced the Flower of the Forest. He will address the audience in his native tongue, which will be interpreted by his interpreter, Johnson. . . . Previous to Red Jacket speaking, a gentleman will play a variety of airs on the Union Pipes."

On April 4th and a few nights subsequently, the Chatham Museum advertised "the most astonishing feats" of agility by George Washington, "ten years old." Miss Honeywell and Punch and Judy remained. Peale's could retaliate only with a return visit of the Sandusky Indians. On April 17th, and later, Glover performed on the slack wire at the Chatham. At this time a panorama of Geneva, city and lake, possessed the Spectaculum. A Canadian giant, weighing 619 pounds, held down Tammany Hall, on April 16th; and, on May 9th, at the City Hotel, Francis H. Smith, of Baltimore, began to exhibit, with edification, another Grand Harmonicon — musical glasses, to wit. By May 14th, he had entered the devouring maw of

Peale's. Maelzel now returned. On May 18th he had two sites of performance. At 223 Broadway he was exhibiting daily a diorama, the model of a French diligence, and a "melodium," a musical instrument of his invention, never heard in America. At Tammany Hall, every evening, could be seen the old delights of his Automaton Chess Player, the Automaton Trumpeter, the Speaking Figures, the Slackrope Dancers, and a mechanical panorama of The Conflagration of Moscow. Happy, inventive Maelzel! All this precious stuff, I garner from the American.

Meantime, as I learn from the Post, the American Museum had pursued the even tenor of its superiority, fixed like a star in the Park. Red Jacket gave two long talks there on January 19th, and re-appeared on March 3rd, after a trip to Washington. On this latter occasion he was scheduled (as about this same time at Peale's) to tell the audience what passed between him and Andrew Jackson in an interview at the Capital. At Peale's, beginning on June 13th, two extraordinary fat children from Dutchess County called forth wonder and delight, and at 189 Broadway, on June 29th, began a Gallery of Cuttings by Master Hankes, "formerly known in connexion with Hubbard." I end as I began, with the Spectaculum; on May 4th it offered (in the columns of the Post) ground and lofty tumbling by Master Burns, with Regan as clown, and slack-wire performances by Glover, accompanied by Claveau, as clown. Miss Honeywell was still without arms.

Reader, I am ashamed to offer so little entertainment for 1828-29; but if masquerades eclipsed every other enjoyment, what can I do?

I pass into the summer. The fat children at Peale's Museum are named in the American of July 1st; Deborah and Susan Tripp were they, the first three years old, and weighing 124 pounds, the second 5 years, 10 months, in this sphere, and bulking 205 pounds. The monsters were declared to be in good health and spirits and — very active! On July 7th, Nichols the ventriloquist was closing (according to the Post) an engagement at the American Museum, but he continued, in the procrastinating way of that time, to August 1st. On August 3rd he transferred for an engagement at the rival Peale's, where, in later July, some trained canary birds awakened amazement and delight, one by feigning death or standing on its head, the other by playing dominoes, "with any of the company"!

Let us quote from the Post of July 30th the advertised marvels of Nichols. He "will hold a colloquy with an old gentleman and his little son behind a screen in the room, and another person under the floor. He will represent a person in the street, and hold an amusing conversation with him on a variety of topics, near to, and at a distance from the window; the ventriloquial voice distinctly graduating itself on the principles of sound. Mr. Nichols will give Imitations of different sounds, such as sawing of wood, pouring of wine, drawing of corks, music of the Jews harp, &c., will hold an amusing tete-a-tete with an old gentleman of the name of

Count Piper, and his little son, representing himself, uncle Ben, and two servants, Peter and Jack, in the kitchen below, and an amusing Old Lady singing under the floor, together with the crying of three children apparently in great distress. In this scene there are eight voices, besides the three children. He will throw his voice into the body of any gentleman present, and seemingly hold a familiar conversation with him. Mr. Nichols will give some Imitations, to show the difference between the art of imitating sounds, and the power of Ventriloquism." Reader, do you think, as I do, that this old-time belly-talker exercised his art without our usual device of mannequins? With or without such adjuncts, Nichols must have been excellent; the Museum, on the 29th, advertised: "Visitors are requested to come early, that no inconvenience may occur. Seats have been provided for 500 people, and the front benches are appropriated for Ladies and Children."

Maelzel's two shows continued through the summer, at the sites originally listed. The Rotunda still housed Geneva, and Hankes's Papyrotomia closed on August 15th. Reader, please verify my statements (except where otherwise indicated) in a file of the American.

During the summer the finest entertainment, of course, lay in the gardens, particularly Niblo's.

Niblo's Garden and Saloon, 1829

Much brilliancy attended the season at Niblo's. In the "new and splendid" saloon, on May 18th, appeared a remarkable group of soloists including Mme. Feron, Mrs. Austin, Mme. Brichta, Miss Pearson, Rosich, Boyle, Kyle, Angrisani, Horn, Gear, Miss Sterling, pianist, Powell, harpist, Norton, trumpeter, a chorus and a band. I am sure, if I had lived at the time, I should have considered that aggregation worth going miles to hear, even at the slow rate of progress then possible to man. The second of these royal fêtes occurred on June 8th, with Mme. Feron, Mrs. Austin, Angrisani, Rosich, Boyle, and Norton — a diminished but impressive host. The Egyptian gallery, we were informed, was reserved for ladies. A third concert, on the 18th, employed the same singers, and Mertens, "from the King's Theatre, Berlin," played a concerto on the clarionet. It was under direction of Horn, who employed a large chorus of volunteer singers.

Of course such great occasions must be rare; in late June Niblo was advertising merely an open garden, with stages from the Battery making frequent specified stops to Prince Street. The German Minstrels performed the melodies of their country. July 4th saw the gardens superbly illuminated, and a new group of singers beginning, including Miss Cramer, Plumer, Boyle, Jones, ("from the English Opera House"), and Kyle. This group continued. Mme. Feron, Angrisani and Roberts appeared for Boyle's benefit, on July 29th.

Niblo announced a few concerts in the grand saloon, beginning on August 3rd; the great artists returned — Mme. Feron, Mrs. Austin, Rosich, Jones and Boyle; this glorious aggregation appeared at intervals throughout August. Herr Cline, the seiltanzer, was also here in the latter part of that month and to mid-September. On September 1st, the group of entertainers included Cline, George Holland, Miss Cramer, Plumer, &c. On September 22nd, Mme. Champieux, pupil of Mme. Sacchi, executed the "gavotte de Vestris" on the corda testa, and M. de Mathis, from the London Vauxhall, danced on the elastic cord. Holland, Miss Cramer and Plumer still sang. For the "last night" of the season, September 28th, Niblo's promised Mme. Feron, Mrs. Knight, Rosich, Holland, Boyle, Norton, the trumpeter, and a band under William Taylor, who had, indeed, directed the music earlier in the season. September 30th offered Mme. Champieux and De Mathis. This was really the end of what strikes me as an extremely brilliant season. I wish New York a century later provided so much, proportionately to the size of the town and the necessary changes of a century in taste and accomplishment.

Castle Garden, Vauxhall, 1829

That other leading resort, Castle Garden, opened in May, under the management of Henry Marsh. At first one could look through Rand's Solar Microscope, or at Dunlap's picture of Death on the Pale Horse. And ever and anon T. Patrick's fireworks dazzled the eye. On June 15th began a series of concerts, with P. K. Moran, Miss Moran, Howard, and Mrs. DeLuce; they occurred at intervals of two or three nights. The Battle of Navarino was fired off on July 4th; the twelfth concert was heard on July 20th, with Howard, Hooghkirk, Todd, Thompson and Miss Moran in songs. An aerostatic flight was promised for July 31st. Walton joined the singers in August; Mrs. De Luce "benefited" on August 18th, and Miss Moran on the 25th, this last being announced as the final concert of the season. The summer season ended on October 2nd, with fireworks for the benefit of Alderman, ticket-taker. Miss Peters, Masters John and James Willis, of the West Point Band, fireworks — these gladdened the occasion. Castle Garden, also, offered much of interest in the hot nights of 1829, not the least of its gifts being breezes from the lapping waters of the Sound.

Nearly all I can say of Vauxhall is that it was open during the summer. The Post of August 10th announced the fifth "select" ball in the "spacious saloon, lately erected for that purpose," and under direction of Mr. Florence. Later I learn that such balls occurred every Monday evening. On August 18th, Robinson indulged in his specialty — fireworks. A concert took place on August 25th, with Pearson, Pearson, Jr., Miss Pearson, Hayden and Chambers.

The only other garden that peeped in the papers, during the summer of 1829, was that yclept The Pavilion Garden, on Staten Island; it gave grand balls on July 10th and 18th. If ye doubt me, consult a file of the Post.

BROOKLYN, 1828-1829

Brooklyn finally plunged into the attempt to have a theatre of its own. The Long Island Star of September 4, 1828, bore tidings of the Brooklyn Theatre, which would be opened " by a strong and effective company of Comedians as a Regular Theatre," for dramatic performances on Mondays, Wednesdays, and Fridays. The opening was announced for September 5th, and again I am impelled to be prolific in details. The bill began with The Poor Soldier and ended with The Sleep Walker. Roberts (probably the instigator of the show) appeared as Darby and Somno, Blakeley as Dermot and Alibi, and Mrs. Fisher as Kathleen and Ellen. In addition, The Poor Soldier presented Garner as Patrick, Neilson as Fitzroy, Quin as Father Luke, Walstein as Bagatelle, Miss Fisher as the Boy, and the excellent Mrs. Sandford as Norah. In The Sleep Walker De Camp was Sir Patrick, Woodhull Rattlepate, and Mrs. Walstein Mrs. Decorum. Most of these it will be seen, were performers in good and regular standing in New York theatres outside of the Park.

" Encouragement," on September 11th, writes in the Star that he (or she) had attended twice. " It should be remembered, that the place is no longer a circus " — so this was the former amphitheatre in Fulton Street! " The ring will be [note the tense!] converted into a pit, and a lower tier of boxes prepared." I know not how long the venture lasted; the Star throws no more light. On Christmas night, however, what I take to be a company of amateurs advertised themselves as about to act there in The Stranger and The Lottery Ticket; Collins, Egerton, Emery, Henery, Andrews, Reedmond, Morse, Miss Elliott, Miss Holwell, Miss Hammond, and Miss Abott were they; if they were, some or all, professional or semi-professional, I can only apologise for my surmise as to their status. Dalson, Keane, Morse and Miss Abott sang between play and farce. The aggregation, in their first advertisement (December 25th) promised another eruption on January 1st; but I found no trace of it in the Star.

After this excitement, I am rather pleased to pass to a concert of sacred music, on January 8th, at the Cranberry Street Church, by the Sacred Music Society attached to the holy edifice, and to another, finally carried through at St. Ann's Church, on March 10th, with Taylor, Miss Pierson, Miss Coates, Miss Blank, Miss Humbert, Whelpley and Earl as soloists. But the wonders of the Solar Microscope, on March 12th, at 53 Fulton Street! After various flirtings with dates, Bristow at last married April 10th to immortal music, at Duflon's Hotel; and at the same place on May 30th the

Grand Harmonicon, or Musical Glasses was (were) in full accord (I hope). More usual fare was provided on July 4th at the Military Garden; but weather being unpropitious, the fireworks were ultimately shot off and up on the 9th. More fireworks, with music, made glad the night of July 23rd.

And, lo! here is the Brooklyn Opera House (Amphitheatre? Theatre?) open on August 21, 1829, with Raising the Wind, The Rendezvous and The Turnpike Gate. Somerville, Taylor, Mrs. Nelson and Miss Greenwood were featured players. On this surprise I drop a scant curtain for 1828-29. Brooklyn comes but slowly into its own; it was no doubt a provincial follower of New York, as New York was in turn a dependency (theatrically) of London.

An Interlude: Portraits in the Mirror, 1829

The reader, worn and nervous under the strain and strife of the last seven years, will doubtless be pleased to rest for a moment on an eminence, and look back over the country so hardly traversed. He knows that the season of 1829-30 is to be one of calm; the Park Theatre, practically alone, will possess the field. The Lafayette is in ashes, the Bowery is closed and without a manager, the Chatham sunk to depths from which it will never arise. The Park, then, will be the sole *arbiter elegantiarum* in fashionable or polite theatricals. The conflict has been frightful, but peace has come, even if peace by annihilation.

What, then, could be more delightful or profitable, here at the beginning of this restful, golden season of 1829-30, than to look quietly into the Mirror and read an account of some of the players who have stood so nobly by Simpson throughout the war, and have come with him safe and thankful out of the tumult of battle? It happens that the Mirror, during the summer of 1829, printed some of the most admirable pen-portraits of actors with which I am familiar; they are signed "C," and I for one acclaim "C" a master of dramatic criticism. In life he was a well-known journalist, William Cox. The first of the sketches is printed on June 20, 1829, and is devoted to the then popular Henry Placide, in after years destined to be most renowned of them all. Thus reports the Mirror:

> To speak of Placide apart from the character he represents, is difficult. . . . There is not one man in a thousand who possesses the gift of making the audience forget the actor in the part . Even in Kean it was sometimes wanting. . . . But Placide has in truth the faculty of appearing to be the character he assumes; and we would instance as a strong proof of the soundness of this assertion, that of all the imitations of celebrated actors that have been given in this city, not one has been attempted of Placide. And why is this? For the simple reason that he has no peculiarities common to *all* his characters, and the imitation would not be recognised unless the audience had seen him in the part imitated. Not so with many

> —Barnes, for instance. Let a good imitation of him be given in *any* character, and though nine-tenths of the audience have never seen him in that peculiar character, the general resemblance will be instantly appreciated.
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> There are three distinct classes in which he [Placide] is without an equal, namely, old men, or rather middle aged gentlemen, drunken servants, and kind-hearted, simple country lads. As a sample of the three, we would instance the Marquis in the Cabinet, Antonio in the Marriage of Figaro, and Zekiel Homespun in the Heir at Law. In the last he would probably be successful either at Drury Lane or Covent Garden. His Lord Ogleby we did not so much admire; it was a creditable performance, but rather stiff, and with scarcely enough of the coxcomb, and appeared what he himself termed it, an attempt. Upon the whole, he is a fine, almost a faultless actor, with a rich natural vein of humour, free from the alloy of buffoonery.

No one can dispute the eminence of a critic who writes so largely and so sanely. No other early criticism of Placide I have ever seen places him so clearly and so definitely before us. The gentle Mrs. Hilson lives — actually lives — as reflected in the Mirror of June 27th:

> . . . We have seen Mrs. Hilson, in a short space of time, play Ophelia, Dolly Bull, and Lady Macbeth, together with various other incongruities; yet, in our estimation, Mrs. H. is by no means a lady of versatile abilities. She has not the faculty of mobility, and, except in a limited degree, is not at home either in comedy, tragedy, or farce;—and yet there are a hundred parts she can play far superior to any one else. . . . Nature has denied her the physical requisites for such efforts, and the exhibition of violent passions or emotions of any kind is not her forte; but in beings like Desdemona she is unequalled in this country. . . . In saying she does not excel in others, we mean when compared with the highest standard of excellence in those lines, and not with reference to many popular actresses who have visited this city;—for instance, with all its lack of force and spirit, we would rather see her sensible personation of Lady Teazle than the hoyden extravagance of Miss Kelly in the same character.
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> Her Ophelia is beautiful, and she performs even Lady Macbeth better than a host of others—with more propriety than Mrs. Sloman, (who by the way, does it very badly,) though perhaps not so effectively; yet she can no more make it what it ought to be, than her husband can do justice to the "worthy thane of Cawdor." She has not strength and energy for tragedy—she can portray tenderness, but not agony—grief, but not despair. In comedy, she is happier, but still not quite at home, and appears to us constitutionally unfitted for it; her temperament is too melancholy to enter into the irrepressible buoyancy of comedy. . . . Mrs. Hilson cannot assume the dashing airs and affectation of a lady of

> quality, or the pertness and volubility of a chambermaid, but in such parts as Mary in John Bull, as Lady Amaranth in Wild Oats, and hundreds of a similar cast—in the Emily Worthingtons and Julia Faulkners of the drama, she is far, very far superior to any actress on this side of the Atlantic. Her heroines do not smack of the stage; the loud protestation and exaggerated action are not there; on the contrary the quiet grace in every movement, and the sweet and simple earnestness with which the sentiments are delivered, render such personations perfect, and leave her without a rival in this class of character. . . .

But what of Barnes, old Jack Barnes, possibly the most popular of comic geniuses, no great actor, perhaps, but one of the funniest of entertainers? Hardly had we marked and digested the fine tribute to Mrs. Hilson, when the Mirror for July 4th set the dear old boy before us in lines of living delight:

> In the main, he is undoubtedly a man possessed of real sterling comic talent, though not of the most polished kind. He has all the spirit, drollery, and coarseness of one of Cruickshank's [*sic*] caricatures. His buffooneries . . . are the best species of that bad genus, inimitable of their kind, and less offensive than those of any other actor; and he has so intermixed them with every thing he does, that there is no separating the good from the bad, the wheat from the tares, so that his best efforts are sprinkled with defects, and his worst marked with many redeeming qualities. No man takes a liberty with his audience so frequently as Barnes, and no man does it so well. Others stop half-way, as if conscious they were doing wrong, and fail; Barnes, on the contrary, treats the audience like an old friend—places unlimited confidence in their good nature, and succeeds. . . .
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> . . . He is an original, and one whom you like sometimes, even in spite of your judgment; and let him play what he will, his appearance is always welcome. To use an expressive phrase, he "keeps the stage alive," and there is no reading of playbills, or looking round the boxes, while he is on it.
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> . . . In all the shades of old men, he may be pronounced uniformly good. There is a truth in his conception, and even a minute delicacy of finish in his representations of the lowest and most degraded stages of humanity—of extreme dotage and drivelling imbecility that are superlatively fine. In old misers, too—rascals clinging with desperate inveteracy to this world and its concerns, yet fearful and anxious about the future—trembling at eternity and grasping at a guinea . . . he is altogether unequalled. . . . There is another class of old men, of a vigorous, passionate, and self-willed temperament, such as Restive in Turn Out, and Col. Hardy in Paul Pry, in which he is nearly if not equally happy.

Good for "C" and good for old Jack! We know now some of his failings, his gift for gagging, his stepping out of character for laughs, but, in spite of his faults, we love him all the more. Of dear old Mrs. Wheatley we never heard a fault; history still regards her as the great old woman of earlier drama in New York; perhaps the first of the line that was to include Mrs. Vernon, Mrs. Blake (of later years), Mrs. Gilbert, Mrs. John Drew, and Mrs. Thomas Whiffen. We heard a tribute from Cowell on the excellent abilities of Mrs. Wheatley; could any artist with pencil or brush more faithfully set before us the features and attributes of this darling old lady of the past? Blest be the Mirror of July 11th:

> . . . For our own part, we have the highest opinion of Mrs. Wheatley, and think that . . . she is not only the best actress in her line on this continent, but the best beyond all comparison; and in all the theatres in which, in various parts, we have occasionally been present, out of London we have never seen her equal. Where is there another Mrs. Malaprop in this country? Or indeed, in all the range of ridiculous old ladies, who, like her, can give the height of absurdity, without the taint of vulgarity? There is all the difference in the world between making such a character as Mrs. Malaprop a coarse, ignorant old woman, and a foolish old lady. And herein lies the excellence of Mrs. Wheatley; however her "nice derangement of epithets" [*sic*] may betray her ignorance, her appearance and manners show she is not one of the *canaille,* but familiar at least with the forms and manners of a drawing-room. In the composition of her dress too, from "top to toe" there is not a vulgar curl or colour. But it is not in this line alone that Mrs. W. can lay claims to distinction. Her talents are as versatile as they are excellent, and her chambermaids, if not marked by the same evident superiority, have a pertness and spirit about them that are always amusing. There is one character that she plays, (a very disagreeable one) which in her hands is one of the most perfect efforts we have witnessed on the boards of a theatre, viz. *Mrs. Subtle* in Paul Pry. Every expression of her countenance, and every modulation of her voice, are imbued with the spirit of art and demure hypocrisy.
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> The faults of this lady are so few, that it is scarcely worth while pointing them out. The greatest is, that she is not always proof against the applause of the more noisy part of the audience; so that when she does any thing particularly well, and a clapping of hands ensues, she wishes to do more, and is in the habit of spreading out the folds of her ample and antique garments, and flouncing about the stage more than is exactly necessary.

I can only regret that the Mirror had not about this time begun the practice a year or two later in force of giving actual portraits — engravings — of the actors it thus glorifies in words. The faces of Mrs. Sharpe and Woodhull, for instance, might thus glance from my pages; as it is, I accept thankfully the pen-pictures, and give gleefully the delightful double photograph of Barry and Woodhull found in the issue of July 18th:

> These two performers are as opposite as the antipodes, and we place them together for the sake of contrast. Woodhull is as unbending as iron —Barry as yielding as wax. In the expression of passion, Woodhull, like a flint, must be struck sharply before he emits a spark of fire—while Barry, like a rocket, is off at a blaze, at the slightest touch. The one is as hard as granite—the other flexible as silk; and if, by any process, the qualities of the two could be compounded together, a fine actor would be the result. In melo-drama, where murders have to be committed or any other unlawful transaction carried on, they mostly hunt in couples. Both are generally scoundrels, but scoundrels with a difference. Woodhull is the stanch, obdurate villain—Barry the weak and wavering sinner. . . . In the end, too, when poetical justice comes to be awarded, they consistently die in character—the one marches to the gallows "cool as a cucumber," while the other, in some fit of repentance, cheats the law by bursting a blood vessel, or going off in a fit of apoplexy.
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> Mr. Barry is an actor with many faults, but still one that may be called a good actor. . . . Nature has given him a handsome face, a graceful person, and a full and mellow voice. Added to these advantages, his conception of his part is generally correct, and his execution spirited. The great fault of Mr. Barry is exaggeration—exaggeration in every variety of shape; but principally exaggeration in action. . . . When he should be out of temper, he is in a passion, and when he should be in a passion, he is in a phrenzy; when he should tremble for a moment, he shakes for a minute; and when flourishing a sword or anything else, where once would do, he invariably does it twice. . . . In some parts he is a complete fever and ague; and in characters where he has to look upon a spectre, an injured friend, or anything of that sort, he daubs his face—particularly under the eyes—with some vile composition, which gives him the appearance of an animated corpse. . . . When Mr. Barry has a mind, he can do what not one in a hundred can, that is, read poetry properly. He pronounces distinctly, minds his stops, accentuates his words with judgment, and modulates the tones of his voice with good effect; but let any of the *dramatis personae* put this same Mr. Barry in a passion, and off he goes, laying, without discretion, a most astonishing emphasis on every second or third word, which makes the dialogue jolt along like a hard-trotting horse. . . .
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> . . . With all his imperfections . . . he has few equals, and no superior here as a melodramatic actor; and there are parts of a higher grade where his besetting sins are kept under by the nature of the character, such as the *Duke Aranza* . . . which we think he plays better than any man in the country. . . . We have never seen him play *Belcour* . . . but judging from what he has done in that line, would be willing to wager a trifle that he performs it infinitely better than Mr. Caldwell, who was last season so highly be-praised in this part for some reason or

> reasons which, unfortunately for ourselves, we were never able to discover; and as the *Stranger* . . . he will not suffer by a comparison with Conway, Cooper or any one else. The manner in which Mr. Barry discharges his duties as stage-manager, is worthy of unqualified praise. . . .
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> What can be said of him [Woodhull], more than that he is one of the most useful and ill-used actors that ever trod the boards of a theatre! Who can particularize Mr. Woodhull's line of character? It is enough to make the head ache to think of what he has to go through in a single month. . . . We hinted at his blood-thirsty propensities on the stage, and he still goes on adding to his dramatic crimes; but this is only one branch of his extensive business. He plays old misers and young spendthrifts, greybeards and lovers, walking gentlemen and half-pay officers, soldiers, sailors, Irishmen, Scotchmen, Dutchmen, Jews, Gentiles, French tailors and Indian savages; and all this work is done without offence, and most of it with satisfaction to the audience. What incalculable quantities of trash have to pass through his unfortunate brain and be impressed upon his memory! What floods of nonsense have to issue from his mouth! Night after night, week after week, month after month, and year after year—in play, in interlude, and in farce, there is Mr. Woodhull! and yet notwithstanding the wear and tear that his intellect must have suffered from such courses, his brain appears untouched—his sense continues perfect, and he yet goes through his multifarious business with more propriety and rationality than many a would-be star. Heaven grant him patience to endure his useful but unenviable lot!

But away with men! Here comes Mrs. Sharpe, one of the most versatile actresses that ever trod the stage. Mrs. Sharpe was, perhaps, the most useful and accomplished leading actress — Mrs. Hodgkinson and Mrs. Hilson excepted — up to that time attached to the Park Theatre. This is the verdict of history, and this is the contemporary verdict of the Mirror of July 25th:

> . . . She is the Mrs. Woodhull of the Park Theatre—that is, she holds the same rank in the feminine department, which that worthy gentleman does in the masculine, and is, like him, endowed in a high degree, with the yankee faculty of turning her hand to anything. She is a very fair singer, an excellent "walking lady," and a capital comedian. Besides, she has somewhat of a "genius for the tragic," or rather a tolerable knack at declamation, and scolds in blank verse "with good emphasis and discretion." The necessities of the theatre, we presume, caused her to appear once or twice as *Elvira* during the past season, and although it is a character altogether out of her line, she performed it better than any woman we have seen attempt it on these boards. . . . In comedy she is always happy, and divides the chambermaid business with the inimitable Mrs. Wheatley, without losing much by the comparison. She also takes charge of the characters of nearly all the young and middle-aged ladies.

> . . . She can scold, lie, and flirt like a waitingmaid, and look, speak, and act like a lady—she can be boisterous in the kitchen and stately in the hall —and can jilt a footman or reject a knight with equal skill and dexterity. . . . When playing an innocent maid, wife, or widow, and any of the stage libertines go down on their knees and unfold their wicked intentions, she has a style of curling her lip, flashing her eye, folding her arms, and drawing up her person with an air of insulted virtue, that must produce a prodigious moral effect upon the kneeling sinner and the attentive audience. In parts, likewise, where a union of good acting and tolerable singing is required, such as *Georgette Clairville* or *Donna Anna,* in Don Giovanni, it would be difficult to find her equal . . . her worst fault is the too great extension of her mouth in a lateral direction when laughing, whereby her very excellent teeth are made visible, it is true, but at the expense of the rest of her features, which are collapsed and cut up into angles and triangles in a way which spoils their otherwise pleasing appearance. We recommend the close and attentive study of a looking-glass.

Well, next to studying Mrs. Sharpe in a looking-glass is the delight of studying her in the Mirror. I wish we had an actual portrait of her face to go with the marvellous picture of her accomplishments exhibited by the pen-artist just quoted. Under the same genial influence the spirit of Hilson is evoked by the article in the issue of August 1st. After a discourse on poor actors who pack up and become stars, "nine-tenths of them no better than tallow-candles, rush-lights," etc., "C" proceeds:

> Mr. Hilson is no star, and the New York people ought to be thankful for it; or what would they have done for their Nipperkins, Numpos, Figaros, Paul Prys, Drs. Ollapod and Pangloss, and a whole host of worthies that nobody else can play; together with an hundred parts that might be mentioned in which he is unrivalled?—Hilson's humour is not of the sly, quiet, and unconscious kind, like Placide's—nor of the broad and familiar, like Barnes's—it is of a more bustling and vivacious quality, and in parts full of gaiety and motion, shifts and stratagems—such as intriguing footmen or lying valets—he is in his element. No man has a finer or quicker eye for the ridiculous: there are a number of things which take place in the business of the scene that do not admit of previous study, and Hilson sees in a moment where a look or a motion will add effect to an incident, or heighten the absurdity of a situation. . . . As a counterbalance, it may be added, that he is at times in the habit (though not so much lately) of disfiguring some of his best personations by noise and nonsense, unmeaning interpolations and unnecessary repetitions; and this is the less pardonable, as he has not the excuse of ignorance, for no one conceives or understands a character better.
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> But there is another ground . . . on which he possesses an immense advantage over his two comic brethren, Barnes and Placide, namely, in the exhibition of strong deep feeling, and rough violent passions; and this

> is, perhaps, his most perfect line, being altogether free from the follies before noticed. What effect he gives to the dead-weight character of *Rolamo* in Clari! and in stern, blunt and unfortunate veterans, of every description, he has the field all to himself. . . . Who is there that has seen his *Robert Tyke,* and forgotten it? . . . Very little is hazarded in saying, that in the United States there is but one man who can do justice to Robert Tyke, and that man is Thomas Hilson.

And now for the master of the show. It was twenty years since Simpson as an admired young actor of light comedy had first delighted New York. He had been adopted by the citizens of the town, but many a great performer had been here since 1810; it was inevitable, therefore, that some part of Simpson's glory should have vanished in the fiery crucible. A man in middle life is not likely to win, easily at least, the maiden heart, or the emulation of careless youth. Simpson was no longer young, at all events not very young. "C" is kind to him on August 15th:

> . . . Performers in the line of characters in which Mr. Simpson most frequently appears, are, and always have been, scarce articles . . . on this side of the water. It is strange, that amid the profusion of talent in almost every department that has been imported into this country, not one eminent in what is called "genteel comedy" has found his way hither. . . . This, however, though he appears in it for want of a better, is not his [Simpson's] proper line; but in the *genus* which, in modern comedy, has taken the place of the spirited and accomplished gentleman of the earlier writers, he is very much at home, and succeeds in such anomalies as *Young Rapid, Tangent,* &c. better than any one else. He throws as much life and spirit into them as Barrett, with far less farcical extravagance. . . . Among others of this class in which Mr. Simpson excels, may be particularly mentioned—Ferment, in the School of Reform; Lackland, in Fontainbleau; Alfred Highflyer, in Roland for an Oliver; Sir Charles Racket; Belmour in Is he Jealous; and Frederick Bramble, in The Poor Gentleman.

The theatrical portrait of August 22nd is of Mrs. Knight; but since earlier reviews of her work had given the gist of this tribute, I refrain from reproducing it here. Rather do I bring on the portrait of Peter Richings, found in the issue of the 29th; Richings, I suspect, was somewhat colourless, and "C" has given of him the palest of all his Mirror characterisations. I print but the close:

> Altogether, however, Mr. R. is a useful performer, and evidently strives to please. From a very miserable actor he has already become quite a respectable one, and in some parts, *Marcus,* in the Green-Eyed Monster, for instance, has really evinced considerable comic talents; in characters, likewise, such as *Frank Hardy,* in Paul Pry, we do not know of any one who would be preferable. Besides, he has been a long time

MRS. SLOMAN AS BELVIDERA
From an Engraving by Humphreys,
after a Painting by W. Chatfield

N. M. LUDLOW

JOSEPH M. FIELD

> at the Park theatre, and all who have been there for any considerable period, even the worst (amongst whom we are far from classing Mr. R.) acquire from the good company that surrounds them and the audience before which they appear, a certain look and manner of conducting themselves, that gives them the appearance of gentlemen, at least comparatively speaking. When Mr. Richings transported himself to the regions of the La Fayette, he actually moved like a demi-god among the scum and refuse that latterly congregated there. It is to be hoped that he will not again migrate from his present quarters. We should be sorry to miss his good-humoured, good-looking face, and his unique manner of doing some things. Besides, he is an improving actor, and may he long continue so.

Joyously do I approach the delineation of Lydia Kelly, then, I fear, far less popular than on her arrival here. Miss Kelly, I suspect, was a bit masculine in style; hard, withal, and trusting to impulse, rather than to art. Thanks to " C " she lives before us on September 5th; I cannot truthfully say that I think " C " is kind in his treatment of the ebullient lady:

> Do females in high life perambulate their drawing-rooms in the fashion that Miss Kelly does the stage? or when they cannot have exactly their own way, do they traverse their apartments with the Bobadil strides with which she tramples over the shrinking boards? . . . That Miss K. frequently conceives correctly and executes forcibly, no one will deny; and there is a heedless gaiety and unceasing flow of animal spirits about her representations that carry her triumphantly over many faults and difficulties. But, in general, her portraitures are exaggerated and overdone; instead of a delicately finished picture, you see a broad caricature—the colours are laid on with a trowel instead of a pencil—and a perpetual striving after effect is the predominating trait in all.
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> Of Miss Kelly's *Beatrice,* though it be heresy to say so, we do not think highly. The spirit which pervades it belongs more to the character of the shrewish Catharine than the lively Beatrice; and the gross violation of the text and meaning of the author—and that author Shakspeare—at the conclusion of the scene where she desires Benedict to "kill Claudio" —gives him her hand to kiss—giggles, and bids him kiss it again—runs to the side wing and gallops back, telling him to kiss it again, and to be sure and "kill Claudio—*dead*"—all of which proceedings and language Shakspeare never dreamt of, is an awful and sacrilegious piece of business. . . .
>
> But whatever diversity of opinion may exist concerning this lady's acting, we should think there could be none about what, out of courtesy we suppose, must be called her singing. She doubtless receives great applause at the conclusion, and with some reason, for we dare say all are thankful that it is well over; but unfortunately some of the citizens, transported beyond the bounds of sober discretion at their emancipation, are so uproariously grateful that it is mistaken for an *encore:*—the lady

> re-enters—curtsies gracefully, and poor Mr. De Luce, as in duty bound, gives the ominous tap which preludes another infliction upon the horror-stricken, bewildered, rash, but well-meaning audience. Then may be heard a rush—an opening of box-doors—and gentlemen are seen precipitating themselves with heedless violence into the lobbies to speak with a friend, buy oranges, absorb spirituous liquids, or anything else, for the space of ten minutes. . . . Miss Kelly is very fond of the Mermaid Song; if she would take the trouble of listening once to Mrs. Austin's delightful manner of giving it, we should think it would have the beneficial effect of stopping any further operations on that piece of music.

That review is as good as a lesson in history; better than most such lessons it brings the past before us a living thing, Lydia's awful singing, the banging box-doors, the precipitate flight of the gentlemen to the bar. And now we close on a resolved chord, ending in the " C " major of life. Clara Fisher once more swims into our ken, the brightest planet in the skies of 1829. Listen to the Mirror of September 12th. " C " begins by decrying infant phenomena as of all prodigies the most " to be dreaded and avoided," but, prejudiced as he was against Clara, he was won over at the time of her Park début:

> She is one of nature's actresses. Perhaps no one ever so completely possessed the faculty of mobility, or entered with more keen enjoyment into the spirit of the part represented. Her whole soul appears to be in everything she does, and we believe it is not only so in seeming, but in reality. It cannot be that that uncontrollable spirit of glee and happiness—that archness and vivacity—that bright smile and joyous laugh, are merely counterfeited—mere acting. No—they *must* be felt; it is uncomfortable to think otherwise. . . . In parts where nature has fair play, such as *Peggy* in the Country Girl, or *Phœbe* in Paul Pry, "none but herself can be her parallel." How different from these, yet how delightful in itself, was her *Viola* in Twelfth Night! We were never before so conscious of the extreme sweetness of her "small, delicate voice," as when giving utterance to the exquisite poetry which Shakespeare has put into the mouth of "brown Viola." It was in truth "most musical, most melancholy."

This ends the line of " C's " portraits; only two have I omitted — that of Ronzi Vestris, and that of Mrs. Knight. I can add nothing to my praise of such writing or my gratitude for it. To me it seems worth reams of lucubrations, years after the event, made up in the still watches — no doubt often from memory — by writers who could not do for us what "C" has done; that is, present us with fresh, first-hand impressions, the result of immediate vision and study, coloured by the imaginative reaction of the moment. This little gallery I have taken my reader into. I now summon him again to the high-road; many a weary mile stretches ahead.

CHAPTER XIII

THE PARK REGNANT, 1829-1830

WHEN the Park re-opened, on September 2nd, for the season of 1829-30, it was to a great extent single in the field. Hackett seems to have leased the Bowery Theatre, for, on the same date, he, as "Lessee" advertises in the American, two lectures by Miss Wright, and, later, a bill by Mr. Peters, "the great Antipodean from London," with his entire company. This, however, was not drama; I suspect that Simpson and Hackett were somehow in collusion in keeping drama out of the new house. The Park began its season with Every One Has His Fault, and a "new grand melodramatic fairy tale" — Thierna-na-Oge, or, the Prince of the Lake. In the first, the elder Chapman made his first appearance in New York's leading playhouse, as Harmony. The other parts were played by actors long connected with the establishment. Thierna-na-Oge, set on the stage with magnificent scenery by Walker, Evers, and Coyle, had this cast (Mercer, father of the prodigies of the spring before, making his début):

O'Reilley	Mr. Mercer	Martin	Mr. T. Placide
Samson Sinister	Mr. Placide	Usaga	Mr. Povey
Lord Glencar	Mr. Woodhull	Dame Kearney	Mrs. Wheatley
O'Donoghue	Mr. Richings	Kate	Mrs. Hilson

The prices — opposition practically gone — went back to $1, 50 cents, 25 cents.

Mrs. Sloman; Caldwell; Miss Kelly

Thierna-na-Oge served as afterpiece for several evenings; but Simpson took no chances. He engaged a concourse of the stars, and produced many new plays. The stock company was hardly depended on for a single attraction. The first luminary was Mrs. Sloman, a not brilliant twinkler. She began on the 4th as Belvidera, assisted (for that night only) by the now almost forgotten Judah as Pierre, and Barry as Jaffier. Sloman sang, and Thierna-na-Oge completed the bill. Almost like the themes in a symphony, the stars interwove through their paths. Simpson and Mrs. Sloman played Sir John and Lady Restless (September 7th) in the fast-fading All in the Wrong. Mrs. Hackett as Giovanni in London (September 8th) was assisted by Sloman as Leporello, and Mrs. Sharpe as Constantia. Barry and Mrs. Sloman (September 9th) enacted Mr. and Mrs. Beverley, with Chapman (no overwhelming substitute for Foot) as Jarvis. And now, on September

10th, re-appeared Caldwell and Lydia Kelly, as Benedick and Beatrice, Caldwell also disporting as the three Singles. I cannot revel in this combination; looking into the Mirror has made me wise. The Mirror found Caldwell's light comedy stiff and sepulchral. The bill of September 11th offered Mrs. Sloman as Mrs. Oakly, Sloman in the song of Sweet Kitty Clover, and the farce of Husbands and Wives, with Chapman (whom the management was pushing) as Sir Peregrine, Placide as Captain Wingham, Barnes as Clover, and Mrs. Hackett as Rose. September 12th brought again the stiff, heavy-voiced Caldwell (see Mirror *ante*) and the lively Miss Kelly, in The Honeymoon, with the still successful Thierna-na-Oge bringing up the rear of the evening's entertainments. The School for Scandal, on the 14th, presented Caldwell, Barnes, Barry, Placide, Mrs. Wheatley and the volatile Miss Kelly in familiar parts; perhaps as a lesson to Charles Surface, the concluding piece was the harrowing The Gambler's Fate, with Caldwell as Albert and Mrs. Hilson as Julia.

Some rather interesting combinations were shaken out of destiny's box. Caldwell and Mrs. Sloman played The Stranger on the 15th; Caldwell (Bronzely) and Miss Kelly (Miss Dorillon) revived Wives as They Were, on the 16th, Miss Kelly whirling through her favourite Cherry and Fair Star in the second piece. Mrs. Sloman said good-bye, on the 17th, as Lady Restless; Miss Kelly and Caldwell gave The Day after the Wedding; Sloman sang; and Herr Cline, in the character of a young Highlander, danced a strathspey on the cord. A full benefit!

Caldwell and Miss Kelly gave The Wonder, on the 18th, and She Stoops to Conquer, on the 19th. In the last, I should like to have seen Hilson's Tony, Mrs. Wheatley's Mrs. Hardcastle, and Mrs. Sharpe's Constance, to fortify me against the coming terrors of Thierna-na-Oge, the afterpiece. Caldwell's benefit on the 21st presented him as Belcour, offered Sloman and Holland in popular songs, Herr Cline on the cord (in The Tar's Vicissitudes), and ended with Mrs. Sloman and the beneficiary as Catharine and Petruchio. Caldwell passed from the Park of 1829 as Dr. Cantwell, for Miss Kelly's benefit, on the 23rd; Mrs. Sloman also emerged, on that evening, in The Wedding Day. Verily, the beneficiaries stood loyally by one another in hours of need.

Even before Caldwell left, the management brought out another novelty (September 18th), in Douglas Jerrold's delightful Black-Eyed Susan, so long popular, even unto the days of the Kendals, for whom W. G. Wills rewrote it. The original cast here included Mercer as William, Simpson as the Gargantuan Captain Crosstree, Placide as Gnatbrain, Barry as the Admiral, Mrs. Hilson as Susan, and Mrs. Hackett as Dolly Mayflower. The true loves and dangerous adventures of William and his Susan made a great hit.

Cooper, Clara Fisher, Mrs. Barnes

Cooper returned to the stage he once controlled, and, on September 24th, played Virginius, following on later evenings with Damon, Leon, Bertram, Alexander the Great, etc. His first Shakespearian character came on October 6th, when he played Hotspur to the King of Barry, the Prince of Simpson, the Sir John of Hilson, the Lady Percy of Mrs. Hilson, the Francis of Placide, and the 1st Carrier of Barnes. How many comedians today, of equal rank, would accept such tiny parts as those that then fell to Placide and Barnes? I promised the reader something symphonic in the interweaving of starry paths; here comes a new theme in the person of Mrs. Barnes, who, on the 8th, at Cooper's benefit, began an engagement as Mrs. Beverley, he playing Beverley, and also Young Wilding. These Beverleys, I am sure, were better than those of Barry and Mrs. Sloman on the 9th of September. Even before Mrs. Barnes, Clara Fisher had danced on the stage (September 28th) as Amadis in a new The Nymph of the Grotto, assisted by Placide as Marcel, Barnes as the Baron, and Mrs. Hilson as Eglantine; Miss Fisher also revived The Invincibles. On the 30th she must have been a lovely Viola in Twelfth Night, her support including Woodhull as Orsino, Barnes as Sir Andrew, and Mrs. Hilson as Olivia. Yet was Shakespeare desecrated by having Miss Peters, "the celebrated Infant Prodigy," follow the play with "her Grand Ascension from the Stage to the Gallery." Whatever sweetness could be brought to mitigate this outrage was supplied, I warrant, by Clara Fisher's Maria, in Home Sweet Home — the last offering on the bill. October 2nd brought Music Mad (with Placide, Hilson and Mrs. Sharpe), and Miss Fisher in The Will and The Four Mowbrays.

When Cooper played Alexander, on October 3rd, it was for the benefit of M. and Mme. Vestris, who, on that occasion, made their last appearance in America, prior to departure for Europe. The collapse of the Bowery must have been a sad blow to these distinguished artists. On the same evening, M. and Mme. Achille assisted the eminent Ronzi Vestris, in the ballet of Annette and Lubin. The operetta, No! was included in the bill. Some, at least, of this strangely assorted material was a far cry from mad Nat. Lee; but how thinks the reader the heroics were delivered by Cooper's support — Mrs. Sharpe, Mrs. Hilson, Mrs. Wheatley, Mrs. Wallack, Barry, Simpson?

The reader notes the feverish haste with which these stars had been dangled — to borrow a term from Herr Cline — along the elastic cord. The season was advanced but a month and a week, yet the stock company had served only as support for stars of greater or less magnitude. I should have expected, now that competition was practically at an end, that Simpson would have tried to revert to the earlier, safer scheme; instead, he whirled one luminary after another across the vision, until one literally was blinded. And to what avail?

The first rush, however, ended by mid-October; the single stars and constellations departed for other cities, to deplete theatrical treasuries and to leave resident companies poor indeed. W. B. Wood's comments on the situation are really sermons on management; yet he himself was powerless, as apparently was Simpson, against the evil they had both — aided and abetted by Price, long practically resident in London — done so much to foster and to inflict on the hapless drama of the new world. I confess to a feeling of sorrow in reading of the expedients to which Simpson was reduced in the season of 1829–30. Little Miss Peters ascending from the stage to the roof, on an evening when Twelfth Night promised fair for the drama, and indeed on other evenings, was eclipsed by the exhibition of October 13th, which, between Mrs. Barnes's performance in The Hypocrite and The Wandering Boys, offered "Mesdames Forioso (sisters) the most celebrated Artistes Pernambules from Europe" in "dances and wonderful Feats of Equilibriums on the Elastic Cord." What, further, shall we say of the announcement for October 15th, that "the Siamese Double Boys"— the first I have found of these famous twins — are to be exhibited on the stage of the Park, with a competent person to explain their peculiar connexion? I fear that Simpson, lacking patronage, was trying to inveigle the Lafayette audience to the Park.

Leaving idle speculation, I proceed to some novelties got up in the helter-skelter of coming and going stars, slinging of elastic cords, dancing, etc. On October 5th, was brought out a comedy whose vulgar main title — My Old Woman — was hardly redeemed by the melodramatic elegance of its second — The Russian Stratagem. This was not one of the season's happy ventures, but I preserve its cast from the American: Colonel Girouette by Barry; Michael Witzgoff by Barnes; the old Countess Xenia by Clara Fisher; Catherine by Mrs. Sharpe, and Victorine by Mrs. Wallack. My Old Woman did not attain the success of the two preceding novelties, nor indeed of the two following. Very fast indeed these followed. J. H. Payne's amusing comedietta, The Lancers, brought out at the Bowery on March 4, 1828, now made its way (October 9th) to the Park stage, Barry playing Charles, Simpson Frank Lennox, Chapman the Admiral, and Mrs. Wallack Louisa. For her benefit on the 12th, Clara Fisher also gave something new — the petite comedy of Manœuvring, with Placide as Finesse, Richings as Frederick de Cernay, Woodhull as Count de Villa, Mrs. Wallack as Constanza, and Clara Fisher as Zanetta.

The last novelty, for a few days, was the production, on the 14th, of Boieldieu's opera, The Caliph of Bagdad, which had a very successful career:

Caliph	Mr. Mercer	Selim	Mr. Woodhull
Mesrour	Mr. Chapman	Abdallah	Mr. Richings
Mahoud	Mr. Placide	Kesia	Mrs. Sharpe
Cadi	Mr. Barnes	Selima	Mrs. Hackett
Chebib	Mr. Hilson	Darina	Mrs. Austin

Except for Mrs. Austin, this strikes me as about as unoperatic a cast as one could imagine. Yet I have no doubt that Mercer and Mrs. Sharpe, possibly even Richings, Hilson and Mrs. Hackett, could sing fairly well, when the wind was not nor'-nor' east.

Mrs. Austin; Forrest: Barrett

The season was bad. If Ireland had studied the pages of the Mirror from which I soon shall quote, he could not possibly have written that this season "was one of the most successful on record."

Simpson too feverishly supplied fresh faces and new plays to leave any doubt of this position I have taken. The lovely Mrs. Austin's first emphatic entrance was in The Caliph of Bagdad. Thenceforward she was to sing in Der Freischütz (with Mercer as Caspar), The Tempest and John of Paris (these two on the same evening), etc. Forrest made his first appearance on October 17th, when he played Damon, to the Hermion of Mrs. Barnes, the Calanthe of Mrs. Hilson, and the Pythias of Barry. On the 20th he enacted Hamlet (never one of his best parts), to the Ophelia of Mrs. Barnes; these two, again, were Lear and Cordelia on the 22nd, and Virginius and Virginia on the 24th. Then Cooper joined once more; his Othello on the 26th was baited by the Iago of Forrest, was jealous of the Cassio of Simpson, and loved, not wisely but too well, Desdemona in the person of Mrs. Barnes. Forrest was Macbeth on the 28th, and for his benefit, on the 30th, appeared as both Lucius Junius Brutus and Carwin.

And so Forrest went his way; but the very next evening George Barrett came out as Goldfinch. The comedy strength of the regular corps — which we must not forget — shows in the cast (November 4th and 6th) of the now seldom-seen The Beaux' Stratagem, when Barrett's Archer must have been ably sustained by the Aimwell of Simpson, the Freeman of Woodhull, the Gibbet of Placide, the Scrub of Hilson, the Mrs. Sullen of Mrs. Barnes, the Cherry of Mrs. Hackett, the Dorinda of Mrs. Sharpe, and the Gipsy of Mrs. Wallack. To see that distribution, today, a hundred years later, would be to receive a lesson in the acting of polite comedy. Barrett remained a few nights longer.

Up to mid-October, the harried actors had produced, we saw, six pieces never before played by them, though The Lancers had been produced previously at the Bowery. A seventh première occurred on October 29th, when, after the very successful The Caliph of Bagdad, was given My

Master's Rival, or, a Day at Boulogne, a farce by Peake. The cast included Blakeley as Aldgate, Chapman as Sir Colley Cowmeadow, Placide as Peter Shack, Barnes as Paul Shack, Mrs. Wheatley as Mrs. Aldgate, Mrs. Wallack as Amelia, and Mrs. Hackett as Tibby Postlethwaite. This piece enjoyed a considerable success through the present and succeeding seasons.

A new ballet-opera, Carron Side — an eighth novelty — was ready for Mrs. Austin's benefit, on November 2nd, the parts falling to Mrs. Austin, Mrs. Wallack, Mrs. Sharpe, Chapman, Richings, Placide, &c. It was not repeated. Mrs. Austin also appeared as Apollo, in the difficult burlesque of Midas, Hilson supporting her in the title-rôle, Mrs. Hackett playing Nysis, Mrs. Sharpe Daphne, and Richings Jupiter, Placide Pan, Chapman Silenus, and Mrs. Godey Nysa. Enoch Crosby, "the original from which the character of Harvey Birch was drawn," attended on November 3rd a performance of that essentially American rôle by the English Barry. A ninth novelty came fast on the heels of Carron Side — this time a very successful one — Masaniello, or, the Dumb Girl of Portici, familiar to us, if at all, through Auber's opera. Here, on November 9th, Richings was the erring Alfonso, Barry Masaniello, Woodhull the Sergeant, Barnes Aniello, Chapman Pietro, Povey Gonzalo, T. Placide Lorenzo, Nexsen Borello, Mrs. Barnes the dumb Fenella, Mrs. Sharpe Elvira, and Mrs. Wheatley Briella. This piece was really a triumphant hit; Mrs. Barnes's Fenella had at least two successors before the season ended. The spectacle was given frequently, as had been Thierna-na-Oge, and as were The Lancers and My Master's Rival. On the 9th, also, Barrett revived Wool Gathering, an old favourite at the Park, and seen at the Bowery, a year ago, with Barrett as Wander, a part he again enacted, with Blakeley as Pickleton, Mrs. Wheatley as Mrs. Pickleton, and Mrs. Wallack as Harriet. The novel offering of Mrs. Barnes's benefit, on the 13th, was The Sister of Charity, or, the Nun of Santa Chiara. Of course she played St. Ursula, Barnes was Paulo, Chapman was Saxe, Barry was Weimar, and Richings was Joseph. The wise beneficiary combined with this hopeless piece — not acted again — the very popular Masaniello and My Master's Rival. And George Washington Dixon carried the glories of Analisation and other eccentricities to the Park *clientèle* on November 12th — his "second appearance" there.

On the 14th, along with The Lottery Ticket (Placide as Wormwood, and Barrett as Capias), Masaniello, and Wool Gathering, the little Mercers again acted in Bombastes Furioso; why not, with papa now a member of the regular company? They made but a single appearance, as had so many of the "freak" specialists of the year. It all looked bad for Simpson's art and Simpson's purse.

PETER RICHINGS IN THE TIMES

THE SIAMESE TWINS

JOHN BARNES
From an Engraving by Durand, after a Painting by Neagle

GEORGE JONES AS HAMLET
From an Engraving, after a Painting by C. Martin

Clara Fisher; Celeste; Forrest; Lydia Kelly

Simpson having shot this fusillade of novelty, sank back while Clara Fisher again went through a familiar round, beginning on the 16th with To Marry or Not to Marry, and The Invincibles. Celeste, on November 17th, succeeded Mrs. Barnes as Fenella, in Masaniello; she must have been exquisite in the part. This novelty graced the bills almost nightly, and Simpson alternated and juggled his several lucky new hits with tried and true ingenuity. My Master's Rival, Wool Gathering, Manœuvring (now that Clara Fisher had returned) peeped out constantly from the bills. Besides, The Country Girl, Paul Pry, Clari, The Child of Nature, and such older works might be depended on for at least one house, when the charming Clara was of the cast. Simpson now had a slight breathing spell. On November 23rd Constance joined Celeste in a *pas de deux*. And Blakeley sang The Coal-Black Rose!

But one dare not leave the patient — the public — for a second, lest his purse-strings fasten too tight ever to be opened again theatre-ward. One star after another, one new play after another! Again Forrest stepped forth with the majesty of true genius; on the 24th of November he began an engagement of six nights, his first part being William Tell. His "tragic" support may be agnised from the cast of Lear on the 26th — Edgar by Simpson, Gloster by Chapman, Kent by Barry, Oswald by Placide, Edmund by Woodhull, Cordelia by Mrs. Hilson (Mrs. Barnes having departed), and Regan by Mrs. Sharpe. He acted Rolla on the 28th, when the versatile Mrs. Sharpe essayed the Siddons character of Elvira. Meantime, Clara Fisher alternated on the non-Forrest nights; one thinks of Ada Rehan on learning that she played in She Wou'd and She Wou'd Not on the 27th, and in The Inconstant on the 30th. Perhaps Clara Fisher was the legitimate predecessor of the lamented Rehan. In The Inconstant Barnes and Barrett were the Mirabels, and Mr. and Mrs. Hilson Duretete and Oriana; Miss Fisher was Bisarre.

December came in with a blaze of glory. Hackett returned on the 1st in Solomon Swop, with Barnes as Andrew Bang. It must have been rich and rare to see them in the scenes with the watch. Forrest continued with Virginius on the 2nd, with Clara Fisher (for that night only) as Virginia; this was for Simpson's benefit, and, as usual, he presented a staggering bill, including, besides Virginius, the second and third acts of The Caliph of Bagdad, with Mrs. Austin, and the last act of Masaniello (with Celeste). Celeste and Constance also gave a *pas de deux*. Trust Simpson for picking the choicest fruit from the tree of benefits!

When, on December 4th, Forrest acted Damon, his performance was followed by The Lottery Ticket, in which, as Wormwood, James Roberts made his first regular appearance here; the Capias was Barrett, the Corset

Mrs. Wheatley, and the Harriet Mrs. Hackett. On the same evening Touch and Take also was given, with Barrett as St. Lawrence, Placide as Jolly, Mrs. Sharpe as Lady Aubrey, and Mrs. Hackett as Cecile; it had not heretofore been acted at the Park, the Bowery having been its cradle and its home. This, then, I may count as another pre-Christmas novelty for the Park.

But I have left for this nook the record of a slightly earlier novelty — The Devil's Elixir, or, The Shadowless Man, brought out on November 25th, and repeated on the 28th, and on December 1st. What it was, the reader gathers from the title; Fitzball (once Ball) wrote it. The cast included Barry as Francisco, Barnes as Nicholas, Richings as the Shadowless King, Mrs. Wallack as Urika, and Mrs. Sharpe as Aurelia. This production escaped the eagle eye of Ireland. I count it the twelfth new offering of the season.

Forrest had not quite packed up, when Lydia Kelly knocked at the door. Barrett remained to act with her (December 5th) in The Jealous Wife. On the 7th she appeared in The Hypocrite, and Ladies at Home. When she played Rosalind on the 9th, Barrett made assurance double sure by giving both Wool Gathering and Touch and Take. For her benefit on December 11th, Lydia foolishly played Romeo, and Mrs. Hilson condescended to play Juliet, and Barrett Mercutio.

I hardly know where to begin, or what guiding string to hold in this most distracting season. On December 8th, for his benefit, Hilson revived Vanbrugh's The Confederacy. Barnes played Moneytrap, Hilson Brass, Placide Gripe, Barrett Dick Amlet, Mrs. Hilson Corinna, Mrs. Sharpe Clarissa, Mrs. Wallack Araminta, Mrs. Wheatley old Mrs. Amlet, and Mrs. Hackett Flippanta,— to my eye a glorious cast.

THE TIMES; METAMORA

Benefits were now the order of the day, and, as in a remote past, benefits were synonymous with novelties, and both with hard times. Hackett, on the 10th, produced " a comedy in three acts, founded on our own manners and peculiarities "— The Times, or Life in New York, " written by a gentleman of this city." The cast, as printed in the American was:

Mr. Traffic	Mr. Chapman	Monsieur Ragout	Mr. Placide
Richard Dashwould	Mr. Richings	Sly Hazard	Mr. Povey
Charles Barton	Mr. Woodhull	Mr. Pompey	Mr. T. Placide
Percival	Mr. Barry	Mrs. Traffic	Mrs. Wheatley
Industrious Doolittle	Mr. Hackett	Miss Caroline Traffic	Mrs. Hackett
Sir Crœsus Mushroom	Mr. Simpson	Miss Amelia Traffic	Mrs. Sharpe

This, as an attempt at native drama, deserves all the attention we may bestow upon it; as an attempt, further, to reproduce scenes of life in New

York City it is especially interesting, as anticipating Mitchell, and possibly Harrigan and Hart. Fortunately, the Mirror of December 19th breaks a long autumn silence with a satisfying record of The Times and its performance. The piece consisted of "a dozen or so of scenes thrown cleverly though loosely together, exhibiting the manners and habits of the worthy inhabitants of this city. . . . There is a pretended English baronet, . . . a Frenchman, two Broadway dandies, (a black and a white) a plain merchant and his fashionable wife, a talking speculating Yankee, and a brace of young ladies and young gentlemen. . . . Altogether it appears as if it were the careless offhand production of an exceedingly clever writer." The critic especially praises the acting of Henry Placide as the Frenchman and Tom Placide as the negro; "the scene where these two take their wine together, was one of the liveliest in the piece." Richings "played a Broadway lounger *to the* life." The "main attraction," however, was Hackett's Industrious Doolittle, who "did enough to keep the audience in a merry mood from the beginning to end."

The achievement of Hackett with The Times pales before that of Forrest, on December 15th, with Metamora, or, the Last of the Wampanoags, a tragedy of Indian life, written by John A. Stone, actor and playwright, in a competition for a prize of $500 offered by Forrest for the best play on a native subject. This drama, in which Forrest was to win so pronounced a success and in which he was to act for the best years of his life, excited an immense amount of curiosity, and really, I think, despite the crudity of the writing, advanced the cause of the American dramatist. The original cast was as follows:

Metamora	Mr. Forrest
Lord Fitzarnold	Mr. Richings
Sir Arthur Vaughan	Mr. Chapman
Guy of Godalmin	Mr. Woodhull
Horatio	Mr. Barry
Errington	Mr. Langton
Church	Mr. T. Placide
Wolfe	Mr. Nexsen
Tramp	Mr. Povey
Holyoke	Mr. Wheatley
Kanshine	Mr. Blakeley
Child	Miss S. Parker
Oceana	Mrs. Hilson
Nahmeokee	Mrs. Sharpe

According to Professor Quinn, the only part of this play that survives is the actor's copy for the leading character; in that case, we are indebted to the Mirror of December 19th for an exceedingly full summary of the plot, and account of the performance. This I do not deem it my duty to reproduce; suffice it to say that the play deals with the strife of the English with Metamora, son of Massasoit, and the final death of the noble Indian and his Portia-like wife, Nahmeokee. The loves of Oceana, daughter of Guy of Godalmin, a refugee Cavalier, and the gentle Horatio, keep the plot going to the melodramatic accompaniment of warfare, suspense, and very noble language. The villain, Fitzarnold, who fain would marry Oceana, turns out to be father of Horatio, and Metamora stands implacable as the noble savage, resenting his nation's wrongs and helping to the end the hapless Oceana.

Every attempt was made to give the play a worthy representation. Prosper M. Wetmore wrote the prologue (delivered by Barrett), and seems subtly to beg the American auditors not to condemn the play just because it is American. The epilogue, by James Lawson, and beautifully spoken by Mrs. Hilson, has something of the same pleading tone. It was many years before an American play could be presented on equal terms with one of foreign birth.

These American attempts cause the eagle to scream. It is hard to come back to earth with the record of a production — first time at the Park — of The Mountain Robbers, or, the Bandit Merchant, savouring horribly of the late Lafayette, and put up here, on December 14th, for the benefit of Celeste. Let us get rid of it quickly by acknowledging that Barry did Antonio, Placide Moco, Chapman (who has been kept busy since he joined) Justin, and Celeste Juliette. Celeste also acted Florio, in The Forest of Bondy, and Fenella, in the all-conquering Masaniello. Another new play here, though acted the preceding season at the Bowery, was the farce of Brag is a Good Dog, but Holdfast is a Better. Richings played Holdfast, and Barrett once more carried the protean part of Brag, Leaver, Jerry Longshot, and Mrs. Thumper. The piece was part of Barrett's benefit bill on December 18th; on the same evening Forrest volunteered for Richard III, and Blakeley sang the all-devastating hit, The Coal-Black Rose, as he had been doing for months past, and thereby brought the beginnings of negro minstrelsy to the Park stage.

Buckstone's amusing three-act comedy, The Happiest Day of My Life, followed on December 21st — the seventeenth addition to the repertoire, since September 2nd. In it Hilson played the part of the unhappy, persecuted Gilman, who had meant his wedding-day to be what the title of the comedy indicates; Mrs. Hilson was Sophia, Woodhull Vincent, Richings Charles, Mrs. Wallack Mary, and Mrs. Wheatley the Mrs. Dudley, whose getting into the wrong house causes all the trouble. The main play of the evening — Mrs. Hilson's benefit — was Evadne, with Forrest as Lodovico, and Mrs. Hilson, of course, as the heroine.

The reader notes appearances but for one night of various celebrities — chiefly at benefits — and indeed has sadly noted the benefits. The heartbreak of these nights is indicated in the Mirror of December 26th. "In their respective walks," opines that chronicle of best judgment, "there are few performers equal in original talent, untiring industry, and private worth, to Mr. and Mrs. Hilson, Placide, or Mrs. Wheatley. And yet it is a fact, inexplicable and discreditable, that the benefits of these individuals are seldom profitable to themselves or honourable to the taste and liberality of the public. Paltry buffo singers [Sloman and Dixon?] and mimics

[Holland?], attract full houses to witness their grimaces and antic gestures, while genius and virtue are left to languish in the shade, and pine at their untoward fate. . . . We have been led to make these reflections by witnessing the almost empty benches which were the sole reward of one of the most meritorious of the above performers on a late occasion. Talent of the highest order was enlisted, attraction of the most popular character offered, and yet, scarcely money enough was received to pay the expenses of the evening."

A pretentious offering of Christmas night came with Leonidas the Spartan, or, the Straits of Thermopylæ, " by the late Mr. Rutherford, and now performing nightly in London to crowded houses." The cast was excellent, including Barry as Leonidas, Simpson as Demeratus, Mrs. Wallack as Lysecles, Thomas Placide as Xerxes, Woodhull as Pytho, Richings as Hydarnes, Mrs. Sharpe as Chariclea, and Mrs. Hilson as Chrysippe; even so, it made no stir in the straits of Park Row. On the same evening, to make the Christmas stocking very full, the delectability of The Assassin of the Rocks, promoted from the minor to the major stage, enlisted the services of Chapman, Woodhull, T. Placide, Richings, Placide, Barry, and Mesdames Hilson, Sharpe, and Wallack. This was the nineteenth new product of a season only four months old; of course twice as many old pieces had been given during the progress of these same busy weeks.

Barnes's Benefit

The reader who has an affection for Mitchell's Olympic and Mitchell's exquisite fooling, will enjoy the announcement of Barnes's benefit on December 28th. He and Hackett went through their usual antics as the two Dromios — neither of these entertainers was an actor in the sense that Placide was an actor; after The Comedy of Errors, " Mr. Barnes will (for this night only) astonish and delight his friends with the performance of the celebrated Jealous Scenes from the tragedy of OTHELLO — Othello, after his own manner, Mr. Barnes." For this nonsense Mrs. Hilson condescended to appear as Desdemona, Mrs. Sharpe as Emilia, and Barry as Iago. The concluding words of the advertisement are truly Mitchellese:

> Mr. BARNES will speak a farewell address to the audience, MOUNTED ON A GOOSE, in the character of BARNEY SNIP CABBAGE—the address written by a gentleman out of the city: and also, the public is most respectfully informed that the construction of the Goose (which is larger than the largest size) has been effected by an Italian artist, intimately acquainted with its anatomy and plumage, with every possible economy, both of labor and expense.

This benefit was postponed to January 4th, but the humorous intent remained. The reader, having paused thus on personality, may be interested to go farther, and learn that, on the same day, the American advertises, Mrs. Edward Knight announces that, "having relinquished all Theatrical Engagements, she will be enabled to devote herself exclusively to teaching the Art of Singing in the English style, together with Sacred Music," at 204 Hudson Street. On the same date and from the same house, Edward Knight announces "instruction in the science of Music and the Pianoforte." So that answers the question as to what had become of at least one artist thrown out of work by the closing of theatres. Let us hope that Mrs. Knight will change her mind, and again delight us on the stage.

Fate of the New Plays

Some of the productions of the earlier season met, as we saw, with a pretty success; some — like Carron Side, and The Sister of Charity — had utterly failed to grip the repertoire. Others, again, had been put on merely for the gratification of Barrett, revivals of things he had originally played at the Bowery — Wool Gathering (not new, but revived after some years of desuetude at the Park), Touch and Take, and Brag's a Good Dog. With Barrett's departure, these also left the stage. Metamora could not be acted without Forrest, who had gone to other cities. Hackett kept on The Times for several performances; Leonidas was given once or twice after its première.

Now, with the New Year came more fever of production. On January 1st, was played Uncle Ben, a new comedy, with Barry as Douglas Harvey, Chapman as Colonel Benjamin Pettybone, Placide as Zachariah Borecole, Richings as Brutus Crop, Mrs. Wheatley as Mrs. Longbonnet, and Mrs. Sharpe as Mary Anne. The cast I capture from the American of January 8th. On this same January 1st, The Hole in the Wall was discovered, and turned out to be The Secret, under a new name, with Barry as Dupuis, Woodhull as Valère, Placide as Thomas, and Mrs. Sharpe as Cécile. So there is a New Year's gift double in seeming but single in reality, for the double Christmas gift of a week before. The Flying Dutchman was revived on the same night. Blest shall we be, if this holiday feast produce no indigestion. It must have been a delight to turn to more familiar diet, as when Roberts (replacing the departed Hilson) appeared in The Actor of All Work, or joined with Barnes (January 7th) in The Comedy of Errors. And the Slomans had returned.

But Simpson had no mercy; viand after viand passed round the board. On January 8th was brought out The Robber's Wife, a melodrama in which Ellen Tree had made a great hit in October preceding, at Covent Garden. At the Park Mrs. Sharpe played Miss Tree's character of Rose Redland, Placide was Penpuddle, Chapman Mr. Briarley, Richings O'Gig, Barry Mark Redland, Barnes Sawney McFile. This was the twenty-first new piece of the season. The extraordinary activity of Simpson remains to me quite inexplicable. The twenty-second novelty came on January 11th, when, for Mrs. Sloman's benefit, was staged Epicharis, or, the Grecian Freedwoman, a tragedy by Lister, played in October at Drury Lane, with Wallack as Piso. Both J. W. Wallack and Henry Wallack were this season at Drury Lane, safe from the wretched poverty of American theatricals. In the New York production of Epicharis, Mrs. Sloman was the heroine, Simpson was Nero, Woodhull Piso, Richings Volusius, Barry Subrius, and Chapman Fennius. Like The Sister of Charity, this thing failed to please, though it had a second performance on the 14th, when, in the afterpiece, Simpson and Placide were Tom and Jerry, with Roberts as Bob Logic. Leonidas the Spartan (now so called) reached a fourth hearing on the 19th, coupled with the very popular The Robber's Wife. I hope these things were well rehearsed, but I candidly confess that I should not have liked to be prompter to the Park in 1830.

Nevertheless, on January 15th, was shot from the catapult another heavy missile. From Cooper's The Wept of Wish-ton-Wish was projected a play called Naramattah, or, the Lost Found. I am amazed, really, to think that Metamora should not have been followed in a week by one of these machine-made imitations. The cast of the new play included Chapman as Old Mark Heathcote, Barry as Metacom, Simpson as Conanchet, Placide as Dr. Ergot, Mrs. Hackett as Mrs. Heathcote, Mrs. Wheatley as Faith Dudley, and Mrs. Sharpe as Narra Mattah (so written at first). Like Ireland, I found no others in the American. On the 15th, also was presented the popular farce now advertised as Peter my Pipkin, or, My Master's Rival. Mrs. Sloman acted Lady Townly for her husband's benefit, on January 18th; he sang ten comic songs.

Let the reader brace himself against the attack. January 21st approached the quarter-century mark; the twenty-fourth novelty — an operetta called 33 John Street — moved into the Park, there to be housed for some time to come. The cast was of familiar material — Simpson as Sir John Crazy, Placide as Thomas Tompkins, Mrs. Sharpe as Lady Crazy, and Mrs. Godey as Eliza Smith. The next night — January 22nd — the twenty-fifth surprise was The First of May, or, The Royal Love Match, by Isabel Hill, first played at Covent Garden in October, 1829. It really seems a needless attempt, and such it proved in New York. It deals with the love of Edward IV for Lady Elizabeth Grey, parts played at the Park by Simpson and Mrs. Hilson, with Barry as Harry Woodville and Mrs. Sharpe as Katherine Travers, these likewise lovers, and with Barnes as Jonas Chick. I regret that the American advertised no more names.

THE PARK COMPANY AT THE BOWERY

Blanchard, with an equestrian and dramatic company, now revived the Chatham under the name of the Amphitheatre. Perhaps this stirred Simpson to what appears a strange move. On January 25th he announced that he would open the Bowery Theatre on Tuesdays, Thursdays and Saturdays, limiting performances at the Park to Mondays, Wednesdays, and Fridays. January and February had always been very bad theatrical months in New York; perhaps Simpson thought that three nights weekly were all he could depend on for audiences in the more fashionable districts of Park Row, whereas some patronage might be harvested in the remote regions of the Bowery and Elizabeth Street. At any rate, he inaugurated the scheme on January 26th. Previously, indeed, he had given occasional performances at the Bowery. On January 1st, in anticipation of holiday overflow, he had sent Roberts there to play in The Smoked Miser, The Spectre Bridegroom and She Would Be a Soldier (with Mrs. Hackett in her original rôle). Now, he opened with the full strength of the Park company, and announced that "Stoves and pipes have been introduced throughout the whole interior of the Theatre, and every exertion used to render this establishment worthy of public patronage."

The first performance (January 26th) consisted of The Poor Gentleman and Tom and Jerry; the combined casts included Barry, Woodhull, Barnes, Placide, Hilson, Simpson, Richings, Mrs. Wheatley, Mrs. Hilson, Mrs. Wallack, Mrs. Sharpe, and Mrs. Godey. The absence of Roberts and the return of Hilson will be observed; Roberts had gone to Blanchard's Amphitheatre. The little Miss Parkers danced a *pas de deux*. It will be noticed that this was the début at the Bowery of most of the performers involved; the occasion therefore assumes an unusual importance for the historian. The very next night, however,— January 27th — the company was announced for its twenty-sixth novelty at the Park — the operetta of Music and Prejudice. The cast embraced Mrs. Austin as Alfred, Placide as Count Cremona, Hilson as Dense, Mrs. Sharpe as Adelia, and Mrs. Wheatley as Eliza. 33 John Street and Midas were also in the bill. On the 28th, Hackett played Swop at the Bowery, Der Freischütz serving as afterpiece. The prices were announced as 75 cents, 37½ cents, and 25 cents. Mrs. Austin's presence in the company now allowed of performances at the Park of The Tempest, The Caliph of Bagdad, and John of Paris. Hackett and Barnes played the Two Dromios at the Bowery, on January 30th, The Comedy of Errors being sandwiched between Music and Prejudice and The Happiest Day of My Life.

Celeste and Constance began to dance wherever they fitted in; but the Bowery scheme was a failure, and soon given up. I found no more advertisements after February 1st. In fact, the Park itself was about to indulge in a February sleep. On February 3rd, there, Mrs. Austin was Annot Lyle, in Montrose. On February 4th, was brought out a new piece, Dead Men's Shoes, advertising Barnes as Mr. Hippo, Placide as Acute, and Mrs. Hackett as Chatter. On the 9th, for Celeste's farewell benefit, Booth played King John, Barry Faulconbridge, and Mrs. Sharpe Constance, Celeste ending the evening as the dumb girl, Fenella. That was the last audible sound and last bit of pantomime from the Park actors until the holiday spirit of Washington's Birthday encouraged them to light up and hold forth once more in their self-appointed mission of entertaining a public so averse to be entertained in that way.

Yet was the Park not wholly desolate. On February 5th it had advertised a masquerade for February 17th, "if a sufficient number of gentlemen will subscribe for tickets at $5 for gentleman and 2 ladies. No tickets sold except to gentlemen whose names have been at the box office for 24 hours, for inquiry about him." No lady was to be admitted, unless her name had been written on the back of the gentleman's ticket. I do not know what had happened to the strict law of the preceding year; but I do know that the ball took place, as planned, on the 17th, four hundred gentlemen having put up their names. On the contrary, an advertisement for subscriptions to a series of performances of Oratorios through Lent — as in Europe — met with unsatisfactory response; the oratorios were not given. In 1830 more people must have cared for dancing than for music; the world has greatly advanced since then!

The Park began again on February 22nd, offering, for Mrs. Austin's benefit, the second act of The Tempest, the fourth act of Hamlet — the mad scene — with the beneficiary as Ophelia, and the landing episode from Tancredi, of course to allow Mrs. Austin to sing the immortal *Di tanti palpiti* — in a transposed key, I should assume. The Mirror of February 27th gives a clue to Simpson's policy; it speaks of the snow, the sleigh-riding, etc. that have prevailed, and — I suppose — kept people by the fireside, away from draughty theatres. The paper speaks of the theatre's having been closed, thus juxtaposing two circumstances that perhaps stood to each other in the relation of cause and effect. But now, sings the Mirror, spring is at hand; let us hope — a century later — that Spring was burgeoning as well in the tired heart of Simpson.

SNAKES IN THE GRASS; SHAKESPEARE'S EARLY DAYS

Hardly had the house opened, when novelty once more assumed full sway. On February 26th, Buckstone's Snakes in the Grass achieved success. The cast was as follows:

Mr. Janus	Mr. Hilson	Dick	Mr. T. Placide
Captain Agitate	Mr. Simpson	Widow Bloomley	Mrs. Hilson
Fact	Mr. Placide	Mrs. Janus	Mrs. Wheatley
Mr. Walton	Mr. Blakeley	Mrs. Skinner	Mrs. Wallack
Frank Skinner	Mr. Richings	Mrs. Walton	Mrs. Hackett
Mr. Skinner	Mr. Povey	Cecilia	Mrs. Godey
John Thomas	Mr. Nexsen		

Snakes in the Grass was repeated several times; but on March 3rd the management was ready for another novelty — Somerset's play of Shakespeare's Early Days. The cast here was:

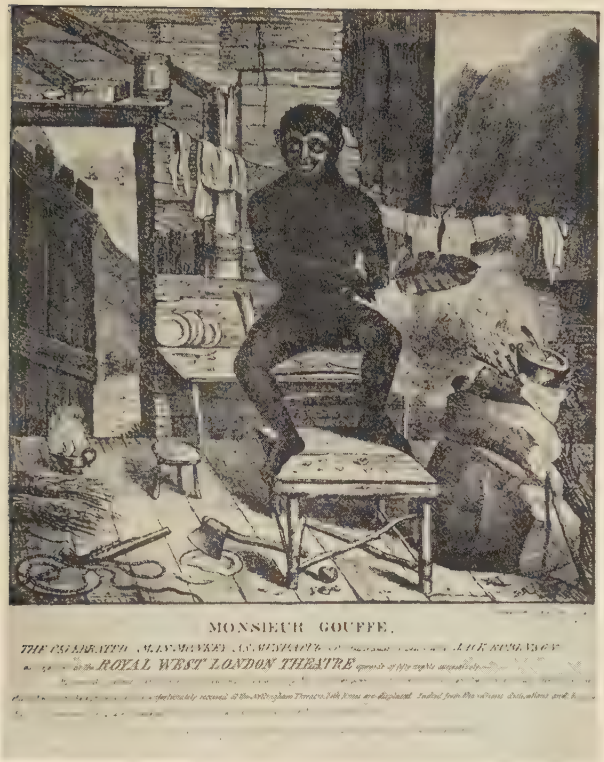
William Shakespeare	Mr. Barry	Sir Thomas Lucy	Mr. Placide
John Shakespeare	Mr. Blakeley	Burbage	Mr. Woodhull
Gilbert Shakespeare	Mr. Barnes	Drawl	Mr. Wheatley
Southampton	Mr. Richings	Slyboots	Mr. Hayden
Leicester	Mr. Nexsen	Elizabeth	Mrs. Hilson
Dr. Orthodox	Mr. Hilson	Mary Shakespeare	Mrs. Wheatley
Tarlton	Mr. Simpson	Hostess	Mrs. Wallack

Even with all this novelty, the house depended more on its patrons' toes than on their brains; a grand inaugural ball was advertised for the 4th of March, postponed till the 11th, and finally given on the 22nd. Another was given on the 24th, the funeral baked meats of the first no doubt coldly setting forth the second. Shakespeare's Early Days and Snakes in the Grass, singly or in combination, held the stage for the first days of March. But on the 8th, a third new piece — the thirtieth of the season — came with much flourish; this was the melodrama of The Brigand, or, the Banditti of Guadagnola. If you were to shut your eyes, you could not tell whether such a piece would be given at the Lafayette or the Park. The cast was:

Massaroni	Mr. Simpson	Nicolo	Mr. Blakeley
Prince Bianchi	Mr. Hilson	Spoletti	Mr. Hayden
Albert	Mr. Barry	Carlotti	Mr. Povey
Theodore	Mr. Woodhull	Maria	Mrs. Sharpe
Rubaldo	Mr. Richings	Ottavia	Mrs. Wallack

At Covent Garden, where the play had been produced on November 18th last, J. W. Wallack played Massaroni, the brigand chief, and Henry Wallack the student, Albert. This two-act piece by Planché was of the usual pattern, implied in the name; it ran well, not only in the season of 1829–30, but far on in later years. Its fifth performance was on March 18th — rather quick work for a piece produced on the 8th. Barbiere, Duruissel, Héloise and Clara were now dancing here.

The thirty-first new play of the year was (March 11th) Caroline Boaden's farce, William Thompson, or, Which is He? Of course there are two William Thompsons, one accustomed to walk in his sleep, and one a fishmonger. Naturally, several mistakes occur, before identities are



MONSIEUR GOUFFE, THE MAN MONKEY
Courtesy of the Fridenberg Galleries

MRS. SHARPE AND EDMUND SIMPSON IN THE BRIGAND
From a Music Sheet in the Harvard Theatre Collection

straightened out. Simpson and Barnes played the two Thompsons. Blakeley was Dr. Soothem, who confused the identities, Mrs. Wallack was Julia, Mrs. Godey Miss Dormer, and Mrs. Durie Mary. This was just the kind of farce people liked, especially with the comic perplexity of Barnes; let us, therefore, not be surprised at its success.

Three Performances at the Bowery

In order to clear the way for the two great balls at the Park, the company were forced to move over to the yawning spaces of the Bowery. On March 22nd, 23rd, and 24th, therefore, the Bowery made history for itself by playing for the first times such Park successes as Shakespeare's Early Days, Masaniello (with Mrs. Wallack as Fenella) Snakes in the Grass, 33 John Street, William Thompson, and The Happiest Day of My Life. When ball-decorations were removed from the home-theatre, and the perplexed and anxious actors could get back to more familiar quarters, their attraction, practically sole and unsupported since late February (this, now that I bethink me, is really unprecedented, during the last years of their history) — their attraction was propped by Mrs. Sloman, who came in, on March 25th, as Lady Restless, in All in the Wrong. Why this failing star should be engaged, I cannot see. Every historian agrees that the oftener one saw Mrs. Sloman, the more content one became at thoughts of not seeing her again. She played Lady Teazle on the 27th, Mrs. Beverley on the 30th, Mrs. Oakly on April 6th, and then faded before the approach of Lydia Kelly, Hackett, and other *real* stars. She and her husband made their last appearances in America on the 6th. Her very first night (March 25th) was propped by the first performance of The Bold Dragoons (the thirty-second novelty), with Placide as Hannibal Fusee, Barry as Leon Sabertash, Woodhull as Victor, Blakeley as Berguin, T. Placide as Coco Cocklet, Mrs. Hilson as Rosine, and Mrs. Sharpe as Ninette. On March 26th, Placide for his benefit, offered a farce by Charles P. Clinch, with music by C. E. Horn — The First of May in New York, or, Double or Quit. This was the second First of May produced in New York this year, but the native product survived the English, thanks to Placide's performance of Charles Waverley, one of those very frequent protean parts in which the actor assumes various disguises — in the present instance, five. In the original cast of Clinch's trifle, Blakeley (who let me repeat, was advancing) played Old Barton, and Mrs. Wallack Julia. Mrs. Austin was Placide's star, in The Caliph of Bagdad, and Music and Prejudice. My fears for the success of Simpson's season are amply sustained by the Mirror of April 3rd, in "C's" review of Placide's benefit: "We were most agreeably surprised . . . at once more beholding a goodly number of people in the theatre. This is the greatest novelty that has been witnessed there for some time past, and each component part of the audience surveyed the aggregate with many manifestations of astonishment."

March 31st brought an interesting début. On that evening, after a performance of Shakespeare's Early Days, was given "a Grand Concert of Vocal and Instrumental Music, in which will appear Signorina Giulia Da Ponte, assisted by Signors Rosich, Angrisani, Hagenmacher, Metz, &c." Signorina Da Ponte was the niece of the librettist of Mozart's Don Giovanni, for many years professor of Italian in Columbia College. The young lady had been carefully trained, and it was hoped she might take the place of the great Malibran in the favour of lovers of Italian singing. But, to quote Ireland's exquisite phrases, after a few appearances, she "withdrew from the Stage, and gracefully retired into the more congenial shades of private life." On April 20th, however, the young lady, with the aid of Rosich, Metz, Angrisani and Ferri, appeared in a new opera, L'Ape Musicale.

I cannot leave March, without going back over the field to glean a slender stubble-harvest. Who, pray, was the "young gentleman" who played Octavian on the 25th of February, and Norval on March 2nd, before, on March 9th, he took a benefit in the character of Pescara? Verily, it is known on March 9th, by public print, that it is A. W. Wright. Encouraged by Wright's "success," lo! another "gentleman of this city," on March 10th made "his first appearance on any stage," in the simple, easy character of Othello. Again, I wonder if such young aspirants paid for their débuts, and, if so, how much of previous loss it covered in Simpson's books. In any case the Mirror of March 20th was not kindly disposed toward either experiment: "We had hoped that the forcible eloquence of thin houses would have put a stop to those first appearances; but the nuisance continues unabated."

Miss Kelly, Hackett, &c.; Rip Van Winkle

Miss Kelly on April 7th began another engagement — she had appeared more frequently this year — and went through a usual and popular round, up to April 19th, when, for her benefit, she acted Lady Bell Bloomer, in Mrs. Cowley's Which is the Man? got up for the first time in many years. I should like to have seen her, on the 16th, as Hypolita, in She Wou'd and She Wou'd Not. Hackett played on alternate nights, his presence allowing of a repetition, on April 13th, of The Times, and M. Tonson. He played Teddy the Tiler for the first time, on April 14th, if he fulfilled the newspaper promise. On the 17th, when he and Barnes again enacted the never-failing Dromios, he also brought out a new local skit, Down East, himself playing Major Joe Bunker, Richings Melville, Mrs. Wallack Eliza, and Mrs. Hackett Sally. This was the beginning of one of Hackett's big Yankee successes. Two nights later (April 19th) the busy players brought out a new melodrama — the thirty-sixth novelty — The Bohemian Mother, the cast including Barry as Count Manheim, Richings as Friberg, Chapman as Dessing, T. Placide as Klencop, Mrs. Sharpe as Mathilde, and Mrs. Wallack as Lisette.

Hackett first played Rip Van Winkle on April 22nd. The version he used is lost and impossible to describe; critics of the time had no idea of the historical importance of the event. A version of Irving's story had been performed in Albany on May 26, 1828, by Thomas Flynn, who is, therefore, so far as we know, the first actor who played the part in America. A new rendering was brought out in Philadelphia in October, 1829; William Winter in his Life of Jefferson reproduces the bill of October 30th, when the piece was given "positively for the last time." This version C. Durang attributes to "Old Mr. Kerr," an English actor who had come to America in 1827 with Wemyss. The printed text of the play — very hard to come at — reports that it had been given in London (probably before it was done in Philadelphia). In Philadelphia, W. B. Chapman played Rip, Mrs. Stickney Dame Van Winkle, J. Jefferson (father of the great Rip) Knickerbocker, Mrs. S. Chapman (formerly Miss E. Jefferson, and aunt of the great Rip) Alice, and John Sefton Nick Vedder. It is assumed that the Philadelphia version was the one first used by Hackett, though by 1834 he had an entirely reconstructed play, for which he was largely indebted to Bayle Bernard.

The "melodrama" was produced "with appropriate Dutch costumes," and "with River and Mountain Scenery by Mr. Evers." Only a fragment of the cast is printed in the American, and hence in Ireland. The names there given are Rip by Hackett, Knickerbocker by Placide, Vedder by Chapman, Sr., Van Vlous by Blakeley, Herman by Richings, Dame Van Winkle by Mrs. Wheatley, Alice by Mrs. Hackett, and Lowenna by Mrs. Wallack. This is an historic cast.

A review of the three latest novelties appeared in the Mirror of May 1st. I reproduce only the notes of the two Hackett pieces; The Bohemian Mother is severely castigated, but I pass it by:

THE PARK THEATRE

> THREE new pieces have lately been produced at this theatre, to wit, "Down East," "Rip Van Winkle," and the "Bohemian Mother." The first is a farce, consisting of some ten or a dozen scenes thrown loosely together, without end or aim, except for the purpose of exhibiting Mr. Hackett in the character of a native of the eastern states. In this the author has succeeded; and Major Joe Bunker is rather an amusing addition to Mr. H.'s increasing collection of Yankee portraits. . . .
>
> There is [in Rip Van Winkle] none of Irving's delicate descriptive

> humour . . . but the author, keeping the general tenor of the story in view, has introduced rougher materials of his own, which he has worked with tolerable skill. Hackett was the hero Rip, and we think played it better than some other characters in which he has been more applauded. It was not merely a series of imitations of national or local peculiarities, but in the scene where Rip returns to the village after his long sleep, and his friends refuse to recognise him, there were touches of natural feeling.

Forrest; New Plays

But Forrest had begun on the 21st, when he acted Damon. The real event, of course, was the revival of Metamora, on the 23rd, the 28th, and May 5th. On the last date — Forrest's benefit — the original prologue of Wetmore was again spoken, this time by Barry; Lawson's epilogue once more charmed, as delivered by Mrs. Hilson. Otherwise Forrest's repertoire contained nothing new. One sees Cooper receding further and further into desuetude, as Forrest enacts Damon, Lear, etc.; one sympathises with Cooper, but prefers to see Forrest, whose strength contrasts so brilliantly with the known languors of the older actor. I may say that, with Forrest and Hackett to alternate, the theatre was richly endowed on the tragic and the comic side; I, furthermore, am touched by the fact that both were Americans. Both, moreover, had passed through the fiery ordeal of London engagements — a thought that doubtless comforted in 1830. Hackett's new offerings — Rip Van Winkle and Down East — were repeated a gratifying number of evenings; he also again enacted The Times. This engagement decidedly set Hackett more firmly in the position he coveted; from that time forward he ranked high among American character actors.

A decided novelty on April 24th was a new ballet, Humours of a Country Fair, " in which Mr. Hart will appear and eat a hearty supper of live coals, regale himself with blazing balls of fire, burning brimstone, etc." The Mirror of May 1st is virtuously severe on this. The bill began with The Bohemian Mother, and ended with Rip Van Winkle and Down East. The Hart live-coals business was indeed sad, and that, too, in a season during which Ireland asserts that " the management displayed great industry, taste, and liberality." I fear Ireland did not get to the root of the situation in that season of no opposition and alas! almost no patronage.

The recent productions were repeated sufficiently often to warrant the belief that Simpson regarded them as of worth and as likely as anything to draw a reluctant public. Nevertheless he abated his energy no whit. On April 26th, he brought out Buckstone's long-popular farce, Popping the Question, which amateurs were still acting, it seems to me, only day before yesterday. The cast included Placide as Primrose, T. Placide as Thornton, Mrs. Hackett as Miss Biffin, Mrs. Wheatley as Miss Winterblossom, Mrs. Wallack as Ellen, and Mrs. Hilson as Bobbin. The part of Primrose, who cannot make one woman think he is proposing to her, and quite convinces two others that he is wooing them, was always a source of innocent merriment. The farce reached New York within six weeks of its London production. Popping the Question was Simpson's thirty-eighth new offering for the season. Nods and Winks — "a new local comic sketch"—came on May 1st.

Mrs. Austin

With the departure of Tragedy (Forrest), Music had charms to soothe the callous public. Mrs. Austin began on May 7th, with The Caliph of Bagdad and Music and Prejudice. She — a musician — again restored the operatic The Tempest, on May 12th. Artaxerxes, after a long absence, recurred on the 14th; I fear, except for the divine Austin, it was not well sung; Jones, Richings, Mrs. Sharpe make me doubt.

On May 15th, "C" produces in the Mirror almost a prose poem on the singing of Mrs. Austin:

> Nature has gifted this lady with a voice that, with the exception of Madame Malibran's, has, in many respects, never been equalled in this country. It reminds us more of that of Miss Stephens than of any other European vocalist. It is of great compass, including usefully two octaves and a half, and may possibly reach three octaves, though not with the ease necessary to render all the notes effective; but it is not so much for this that we admire it, as for its remarkable purity and sweetness. The most acute and practised ear would find a difficulty in detecting a particle of harshness in its whole range, and its liquid tones come as softly upon the sense of hearing as snow upon the water, or dew upon the flower. . . .
>
> . . . We do not believe more delicate sounds can be borne upon the air, than are breathed forth in some of her cadences. . . . The flexibility of her voice is equal, but different from Madame Feron's. The one is a rapid and quivering succession of sounds, while the tones of the other fade away, and melt and blend together like the lights and shadows of an harmonious picture.

For her benefit on May 17th, Mrs. Austin proffered "a new romantic opera," founded on Scott — Rokeby, or, a Tale of the Civil Wars. The cast embraced Barry as Bertram Risingham, Woodhull as Oswald Wykliffe, Placide as Jasper Mayflower, Hilson as Walter, Richings as Denzil, Mrs. Hackett as Edmond, Mrs. Wallack as Wilfred, Mrs. Austin as Marian, and Mrs. Sharpe as Matilda. Other parts were rendered by Jones, Reed, Blakeley, Nexsen, and T. Placide. The piece — Simpson's thirty-ninth novelty — was given for the third time, and for the benefit of the author, on May 25th. The author was "C,"— William Cox — the critic of the Mirror; this I learn from the Mirror of October 3 (should be 2), 1830.

MRS. BARNES; BOOTH; COOPER

Hackett's now greatly enlarged repertoire kept him going brilliantly on nights when Mrs. Austin did not sing. With the departure of Music, Tragedy returned. Booth — heaven knows where this wandering genius had been — Booth began on May 24th as Richard III; Mrs. Barnes (who had begun on the 20th as Euphrasia and Fenella) supported him as Elizabeth. On the 26th, Forrest (for one night, "in passing through from Boston to Baltimore") played Jaffier to Booth's Pierre, and Mrs. Barnes's Belvidera. That must have been a performance only a shade less great than the greatest New York had seen; perhaps Forrest and Booth lacked the elegance of Conway and Cooper. Booth's Sir Giles (May 28th), Iago (to Cooper's Othello for that night only, May 31st), must have had almost the effect of novelty on the Park stage. Mrs. Barnes was Desdemona, and one might expect the performance to have been magnificent. We moderns, however, must not allow ourselves to be blinded by old and dazzling reputations. Philip Hone attended this Othello. "I do not remember to have ever seen Booth, and was rather disappointed in his performance. It was respectable, but wanted spirit, raciness and point; but I do not wonder at it, for Cooper is a perfect wet-blanket resting upon all around, stale, flat, and unprofitable. Oh, most lame and impotent conclusion! Is this the man I remember to have seen in my boyish days at the theatre, then in Greenwich street? We have both grown older, but I am only a looker-on in Verona, and am not compelled to obtrude my infirmities upon the public notice." In spite of this, if playgoers were wise, they attended Virginius, as acted by Cooper and Mrs. Barnes, on the 1st of June. Surely they must have known that the great early actor could abide but a few years longer; he was almost historic even then. Cooper and Mrs. Barnes played Leon and Estifania, on June 3rd, and Bertram and Imogine, on the 5th. His benefit, on June 8th, presented him "for the first time these ten years," said the bills, as Payne's Brutus. Cooper's sands were falling.

THE INDIAN WIFE; THE HOUSE OF ASPEN

A third Indian play — following Metamora and Nara Mattah (or Naramattah) — was produced on May 27th, for Hackett's benefit, and repeated for his wife's on June 4th. This piece — the fortieth novelty — was written for and played by Hackett; the name — The Indian Wife, or, the Falls of Montmorency. It will, of course, be part of our pleasure to trace the development of national drama, Indian, Yankee and Negro. Has the reader a string for each in his hand? The cast of The Indian Wife is printed in the American of May 27th; Chevalier la Valle by Barry; L'Araignée by Woodhull; Bobby Bowbell, a Cockney Emigrant, by Hilson;

Corporal O'Brien, by Richings; Sergeant Peletiah Peabody, a Green Mountain boy, by Hackett; Sir Guy Carleton by Blakeley; Nina by Mrs. Hackett; and Altamaah, the Indian Wife, by Mrs. Sharpe.

This, one ventures, was not so good a play as that produced for Hilson's benefit on June 2nd, The Winter's Tale, not frequently seen, recently. In it now appeared Barry as Leontes, Simpson as (an elderly) Florizel, Barnes as the Clown, Hilson as Autolycus, Woodhull as Antigonus, Richings as Polyxenes, Mrs. Hilson as Hermione, Mrs. Wallack as Emilia, Mrs. Sharpe as Paulina, and Mrs. Austin as Perdita (with a variety of songs). I should like to have seen that performance, for Mrs. Austin's sake, and Barnes's and Hilson's, if for no other's. Yet the Mirror of the 12th asserts that only three or four hundred attended!

A curious feature of these days at the Park was the revival of A Tale of Mystery, certainly an echo of an almost forgotten voice. But novelty blazed a trail forever. Mrs. Barnes's benefit (June 7th) brought what she called Sir Walter Scott's tragedy — The House of Aspen, or the Invisible Tribunal — "with new and appropriate dresses, scenery, etc." Simpson played the Duke of Bavaria, Jones Henry (with songs and duets), Barry played George, and Reed Rudiger. Richings was Bertrand and Woodhull Roderick; Isabella fell to Mrs. Barnes, and Gertrude to Mrs. Sharpe. On the same night, the lady offered, for the first time in many years, 'Tis Well 'tis no Worse, "as altered from Bickerstaff [The Panel] by John P. Kemble." Richings played Don Carlos, Barnes Muskato, Mrs. Wallack Marcella, Mrs. Wheatley Leonarda, and Mrs. Barnes Beatrice. The House of Aspen was the forty-first new piece of the year, and 'Tis Well 'tis no Worse was the sixth important revival. How many actors of today in New York envy those hardworking people of 1829-30?

CLARA FISHER

Clara Fisher returned on June 9th in her very favourite parts of Albina Mandeville and Victoire (The Invincibles). Nevertheless, on June 10th, the forty-second novelty came forth — Robert the Devil, Duke of Normandy, described as "a new musical romance, now performing in London." In this Simpson played the title-rôle, and Richings Lindor; Barnes was Picolo. The four top-ladies of the company also appeared: Mrs. Hackett as the Countess, Mrs. Sharpe as Blanche, Mrs. Hilson as Matilda, and Mrs. Wallack as Lodine. Clara Fisher gave familiar plays the next night, and on the 12th little Sarah and Jane Parker, dancing daughters of a dancing sire, and conspicuous throughout this season, had a farewell benefit, prior to permanent retirement into private life. The children kept their word; they never again appeared in public, after the season of 1829-30.

But what was their benefit to that of the all-seeking Simpson on the 14th? He offered Fontainbleau, with Placide, Barnes, Richings, Hilson, Jones, Simpson, Mrs. Austin, Miss George and Clara Fisher, and followed it by Simpson and Co., in which Placide, Barry, Lydia Kelly and Mrs. Hilson appeared. The heavens, that night, were thick inlaid with patines of bright gold. And the bill ended with the first performance of A Daughter to Marry, previously played at the Bowery, in September, 1828. Barry was down for Vivid, Placide for Sam, and Clara Fisher for Mary. If A Daughter to Marry was given, it was the forty-third novelty. An even more significant benefit was that of the 15th, when Mrs. Sharpe, so long a valued member of the company, took her farewell of the stage she had adorned. Mrs. Sharpe was to play occasional engagements, thereafter, at the Park, sometimes as an acknowledged star; and for a season or two in the early '30's she seemed to be a member of the regular company. Her place, when she finally left, was hardly filled until Elizabeth Jefferson (Mrs. S. Chapman) appeared some seasons later. In the interval, Mrs. Blake was engaged, and filled at least some of Mrs. Sharpe's characters. On her farewell night Mrs. Sharpe played Vespina in Clari and Altamaah, in The Indian Wife; Hackett also gave the military training scene from Down East. And, for good measure, Mrs. Sharpe appeared as Katharine, in the trial scene of Henry VIII.

If the reader had been a professional critic in 1830, he would have had almost nightly employment. On the 16th, he perforce would have attended the first performance of The Burning of the Boston, with Barry (poor Barry! how few of the novelties he had escaped!) as Michael, Woodhull as Darnley, Richings as Dare Devil Bill, and Mrs. Wallack as Mrs. Darnley. In commiserating Barry and indeed all the actors at the Park, during this dreadful season of work and worry, I recall Wemyss, whose tale of actor's woes is still harrowing, and for the very same period I am now covering for New York. The reader remembers his statement that, in Philadelphia, he sometimes appeared, in 1829-30, in two, and even three new pieces a night. And the reward? he says that in those desperate days he would act an old part for five dollars a night, and demand ten dollars, nightly, if he had to learn a new rôle! Today we look upon Wemyss as one of the notables of our early stage! And Mrs. Wheatley's benefit, on June 17th, was freakish indeed, with a scene from Paul Pry, acted by herself as the hero, Hilson as Phœbe and Barnes as Mrs. Subtle!

But let us advance through the thicket of new adventures. Jones, the stubby but excellent singer, benefited on June 19th to the extent of two features, Nature and Philosophy, Miss Fairfield making her début as Colin, and The Conjuror, a comic opera, in which Mrs. Jones played Nanette, therein making her first appearance. Miss George appeared in songs. Woodhull's benefit on June 23rd brought back Forrest as Metamora, and for the first time in years re-introduced to a stage he should never have been allowed to leave the admirable Kilner, who volunteered for Captain Copp in Charles II. That must have been a rare evening. Quite charming in another field was Barry's benefit on the 25th, with Clara Fisher acting Cherubino to the Susanna of Miss George and the Countess of Mrs. Austin. I wish we could hear today as good a performance, vocally, of the immortal The Marriage of Figaro.

Joseph M. Field made his "first" appearance in New York on July 1st in the agreeable part of Pierre, in Venice Preserved. The history of this gentleman as editor, player, and playwright, belongs rather to other cities than to New York; as playwright, however, we shall pick up the threads of his activities, in later chapters. I recall, here, that a Mr. Field, "from the Boston Theatre," acted at the Chatham, in July, 1826. On July 3rd was brought out a revised version of a play from Cooper's novel, The Pioneers; this was called The Wigwam, or, Templeton Manor (let us not forget that we are tracing the history of Indian drama in New York). Woodhull appeared as Judge Temple, Barry as Oliver, Placide as Richard Jones, Richings as Mohegan, Hilson as Benjamin, and Mrs. Wallack as Elizabeth. I believe this may rate as the forty-fifth new production of the season. A forty-sixth followed when, on July 5th, Forrest's Metamora had, as afterpiece, a new interlude, by J. M. Field, Down South, or a Militia Training. This sounds like the Hackett farce, without Hackett, and with a change of venue.

The 5th of July brought the season, technically, to a close; but on July 7th it re-opened for a summer term. The bill included The Honeymoon, with Barry as Aranza, J. M. Field as Rolando, Barnes as Jacques and Miss Kelly as Juliana; a *pas de deux* by Mme. Labasse and Barbière; and the new "melodrama" of The Wigwam. For Nexsen's benefit, on the 8th, "Mr. J. D. Angelis, who made a successful début last season," acted Pescara, J. M. Field Hemeya, and Mrs. Barnes Florinda. Field's appearance on July 1st was announced as his first on any stage; the reader naturally asks where, then, he acquired the training for so many arduous parts. He acquired it in Boston, where he actually had played in 1827.

MRS. BLAKE; MRS. S. WHEATLEY

On July 12th, Mrs. Blake made her first regular appearance with the company as Nell in the Devil to Pay, Jones playing Sir John, and Hilson Jobson. The next evening came an echo from the past of ten years ago. Mrs. S. Wheatley, who, as Mrs. Williams, had once ruled the Park in comedy vein, came back, on the 13th as Mrs. Oakly and as Caroline in The Prize. Mrs. S. Wheatley had, in the last decade, spent some time in Philadelphia, and some in Boston; but that statement will not account for all her doings in the interval. Perhaps she merely disappeared. Meantime, Lydia Kelly and Clara Fisher had wiped out memories of her earlier sprightly successes. Time had been even more cruel; it had added weight, physical, if not artistic. On July 15th, she acted Lady Restless, and Maria, in Of Age To-Morrow. All in the Wrong had been tried many times in 1829-30, with Mrs. Sloman or Mrs. Barnes as Lady Restless.

I must admit that I find the details of this summer season interesting. It fails largely in ephemeral novelties, and for that I am grateful; but, instead, it casts some clever people in new parts and gives my imagination opportunity to bask. Of course Barry, Barnes, Hilson, Placide, and Mrs. Wallack played nightly. Mrs. Hilson, since the death of her mother, the great Mrs. Johnson of former fame, had retired (June 18th) to nurse in solitude a grief that was to assume almost the seriousness of melancholia. Mrs. Hackett was soon to begin at the Bowery. But otherwise, the company retained its solid foundations of worth and ability. And the bills are interesting.

For his benefit, on July 16th, Field appeared as Romeo to Mrs. Blake's Juliet, the Mercutio being one of those terrible young gentlemen, making his first appearance on any stage. Field also offered a novelty, Coming Out, in which he impersonated another kind of Romeo — Romeo Moonshine, to wit. Imagine Barnes, for his benefit on July 19th, as Alexander the Great, and the Living Skeleton! But mid-July dulls criticism and awakens desire for fun at any cost. Mr. and Mrs. Blake also appeared as Capias and Susan, in The Lottery Ticket. It must have been hot, for the papers announce that " in order to render the theatre cool and comfortable, a Jet d'Eau or Fountain has been erected in the centre of the Pit, which will play between the acts." On the 20th, Charles Robert Thorne joined the company, enacting Luke, in Riches; following this, Mrs. S. Wheatley sang Flora, in The Midnight Hour. The next night, Mrs. S. Wheatley was Fanny, in Lock and Key, and Mrs. Blake Georgette, in 'Twas I, and Maria Grazie, in The Brigand. In the absence of Mrs. Hilson, Mrs. Sharpe, and Mrs. Hackett, these ladies bore all of the distaff honours. Mrs. Blake even played Imogine (July 22nd) to Thorne's Bertram. The little Wheatley girls were now dancing between play and afterpiece. The Mirror of August 7th is hard on Thorne, " who can never rise above . . . setting a chair, handing a letter," etc. And Field's " natural deficiencies " must " disqualify him from ever becoming more than a third or fourth-rate actor." But Dixon's " impudence," his imitations of Sloman, etc., should be " confined to a circus." Yet he figures on the bills in capitals, with Placide in small letters!

All things, however, must be forgiven in the summer solstice; with this philosophy, let us pass to Mme. Hutin-Labasse's benefit, on the 23rd, when Teddy the Tiler was one of the offerings, with Richings as Teddy, and Mrs. Wheatley as Lady Dunderford. The next evening saw Hilson as Lingo and Mrs. Blake as Cowslip, in The Agreeable Surprise, Mrs. Blake also flying through Peter Wilkins. She, also, for Mrs. S. Wheatley's benefit, on the 26th, enacted Thérèse, to J. M. Field's Carwin. I quote these things in the belief that some will care to know the first parts played on the Park stage by the important Mrs. Blake. On the evening of this benefit, Mrs. S. Wheatley herself could not but have been a mature Priscilla Tomboy. Let us not forget, however, that in 1830 there were no electric lights and probably but few opera glasses. Still, size will bulk. The last thing I note, before the close of the season, is the appearance, for Mrs. Blake's benefit on July 29th, of her daughter, Ann Duff Waring, in the character of Rosalie Somers. I suspect that she played the part very sweetly. Within a few days she was acting leading parts at the newly re-opened Bowery.

After that re-opening, on August 2nd, the Park advertised no more of great importance, though, to be sure, it tried to offset Hamblin's inaugural with Barnes and Lydia Kelly as Sir Peter and Lady Teazle, Barry being the Joseph, Simpson the Charles, Mrs. Blake (oddly enough) playing Mrs. Candour and Mrs. Wallack Maria. Since Hamblin's first bill was also The School for Scandal, one can hardly say that great comity was manifest in the Park selection. A divided family also was shown — divided, that is, by theatrical positions — since Blake was Charles at the Bowery. The Park season closed on the 3rd of August, the Bowery going fondly on through the dog-days.

The term from September 1829 to August 1830 strikes me as artistically one of the very most difficult ever carried through in an American theatre. If my counting was correct, the company brought out forty-seven new pieces, great and small, and re-studied at least six important revivals, besides playing in almost the same number — at least fifty — of plays, farces, operas, etc., with which recent seasons had kept them familiar. The ordeal was stupendous, and one can only commiserate with the harried actors. Not half of these offerings justified the pangs of bringing them on the stage; considerably more than half were never heard of in after-seasons. Just why Simpson, practically in possession of the field, should have indulged in this St. Vitus' dance of productivity, I cannot imagine. Business was, no doubt, very bad, through much of the season, but even that fact hardly clears up the mystery. It must have been a relief to all, when the final curtain fell, in August. When it rose a week or two later, it was on a spectacle of quite different nationality and intent.

THE FRENCH COMPANY

The artists from the New Orleans Theatre began what was now almost an annual season, on August 16th, their opening bill, according to the

Post, comprising La Dame Blanche, and the vaudeville of Angeline. The company included some old favourites, Notaire, Prudhomme, Letellier, Victorin, Deschamps, Privat, Alfred; Mmes. Chollet, St. Clair, Berdoullet, Clozel, Georges, and Milon. Jean de Paris, and the vaudeville, Tony, came on the 17th. Among other things, they presented the operas of La Fiancée, Le Maçon, L'Auberge de Bagnières, and the comic opera of Une Heure de Mariage. Herold's opera of Marie and the vaudeville of Philippe figured in the bill of the 26th, and La Gazza Ladra and L'Héritière on the 28th. Joconde and Le Mariage Extravagant constituted the bill "for positively the last night" on August 31st.

American Opera House, Chatham Garden, 1829-1830

I carried the unfortunate heirloom of Barrière, the theatre in Chatham Garden, through the summer of 1829. The reader remembers that the negro specialties of George Washington Dixon were there increasingly popular, and, historically, the outstanding feature. Though, when August shut the house, Hackett announced that the place could not be hired for dramatic purposes, matter interesting to us occasionally came to light.

Monsieur Martin, who, stripped of the magniloquent phraseology which usually accompanied his advertisements, was but a sort of prestidigitateur, began a season here in September. The American rang him out on the 15th. On October 10th Hackett advertised in the American that he contemplated adapting the theatre into a "Grand Saloon and Ballroom." On the 17th a mixed bill included the Seiltanzer Cubano, songs, The Lottery Ticket, Dixon's new interlude, taken from The Coal-Black Rose, and The Day after the Wedding, with Miss Emery. Miss Emery had a benefit on the 19th, offering The Jealous Wife, with Barrett, Kilner, W. Forrest, Quinn, McKinney, Mrs. Walstein, &c. Dixon and Lovers' Quarrels were also in the bill. A concert on the 20th presented Mme. Brichta, Miss Southwell, Ferri, Angrisani, and Dixon — the last named in Fashions of New York, Man of Business, Medley Club, Analisation, etc. Cubano also appeared, as well as Ollenaskenbosspenspoken (Brown) in feats of dexterity. Dennis had a benefit on the 21st, when Barrett and Phillips appeared in farces, Dixon sang, and Cubano walked the cord. Time went by on dragging foot, hopeless with benefits. Misses Fairfield and Southwell put their names up on the 28th, and Ticket Night knelled defeat, later. Yet on this latter occasion Holland played Billy Lackaday to the Admiral of Foot, and the Eugenia of Miss Emery. Holland inevitably gave A Day after the Fair, and Misses Fairfield and Southwell essayed Colin and Eliza, in Nature and Philosophy. Higgs, proprietor of the saloons, had a night on December 31st, aided by Kilner, Barrett, and Mrs.

Young in playlets, and Anderson and Mercer in songs. This was probably part of a brief disastrous season of Barrett's, recorded by Ireland.

BLANCHARD'S AMPHITHEATRE, CHATHAM STREET

The house, now a sunken venture, socially and financially, re-opened (as I learn from the Post) on January 18, 1830, re-named Blanchard's Amphitheatre, Chatham Street, and with the usual mingling of equestrian performances under the direction of G. Blanchard, and dramatic exhibitions with Roberts as stage-manager. This reminds us of the old Circus, Broadway, when Cowell was master of the show. Mr. and Mrs. Stevenson, Mrs. Stickney, Horton, Eberle, Mr. and Mrs. Roberts acted. The equestrian and circus corps, from time to time, included Blanchard, his wife (formerly Mlle. Adolphe), his sons, George and William, and two daughters, Elizabeth and Cecilia. There were also Downie, Callahan, Bacon, Master Spencer, Weir, Rockwell, and Stickney. Cubano also thrilled along the tight rope from the back of the stage to the gallery.

Familiar farces and ballets made up the dramatic bill. M. and Mme. Edouard danced. Of course the reader knows the usual line of melodrama, inevitable when horses were available for display. The Mine of Blood (February 5th) was one of the earliest of these, and The Forty Thieves (8th) another. Anderson, the famous Irish comedian, appeared, (February 12th), as Paddy O'Rafferty, in False and True, and thereafter gave several of his best Irish parts. Timour the Tartar was absolutely inevitable, and came on the 15th of February, to be given many nights successively. Mrs. Stickney (alas! for the old days at the Park) was Zorilda, Grierson Timour, and Horton Oglou. But if one will marry a circus rider! Washington's Birthday invited The Tiger Horde. On March 2nd, Blue Beard — almost equally inevitable in such establishments — began a run. A new drama, The Independents of Bohemia, started on March 8th, "with all the horses," and The Death of Captain Cook followed on the 12th. It seems sad to burden the reader with notices of this old stuff; but history is history.

The Amphitheatre must also have felt the need of variety. It began, on March 15th, with Manfredi, or, the Mysterious Hermit, and followed, on the 17th, with The Chieftains of Ireland, or, The Round Tower, which somehow suggests Andrew Mack, or Chauncey Olcott. But Rob Roy moved the location to Scotland, on March 22nd. The Battle of Bothwell Brig came on the 29th. The American and the Post advertise no casts. Mrs. Golden, however, was featured in the performance, on April 1st, of X Y Z; and The Hundred-Pound Note, on the 3rd, gave her a chance as Harriet. She played Ellen, in The Falls of Clyde, on April 5th, and Edith, in The Battle of Bothwell Brig, on the 6th. On April 20th, A. W.

Wright, the late lamented débutant at the Park, transferred his allegiance to Blanchard, and again ranted through the woes of Octavian. La Perouse was revived on the 22nd. Roberts acted Paul Pry on the 28th. For the benefit (May 6th), of Higgs, the proprietor of the saloons, Roberts, Mrs. Stickney, Mrs. Golden, and regular members appeared; also two notabilities in the persons of Holland and Kilner. And now, on May 3rd, Blanchard carried the warfare to close quarters, in bringing out one of the recent Park novelties — Black-Eyed Susan, with Grierson, Mrs. Golden, and Roberts (Gnatbrain). On the 17th came The Happiest Day of My Life, with Roberts and Mrs. Golden.

Of course, we must not forget that showy melodrama flourishes in neighbourhoods where horses stall; consequently Tekeli emerged on May 20th, to join Blue Beard, Timour, and other oriental tyrants. Peace to their turbans! Gates was down, on May 27th, for Crosstree, in Black-Eyed Susan. On the 29th Blanchard again had the temerity to wrest a jewel from the rival's crown, and bring out My Master's Rival, at the tail of a horse-show. Eberle was Peter, and Roberts Paul. Furthermore, he went as far as he dared, for G. Blanchard's benefit, on June 19th, in announcing, "a new Indian Entrée, Metamora, or, the Indian Hunters." Haste, O Forrest, to stop such desecration; appear thou in the likeness of an Indian chief, and laugh to scorn the pilferings of lesser men!

Blanchard began in the Post to advertise his performers. Why? Because, I suppose, they were better. On June 23rd, in The Sisters, appeared Stevenson, Roberts, Mrs. Hughes, and Mrs. Stickney. Stickney, Eagleston and Spencer were the featured ringsters, with Myers as clown. The Happiest Day of My Life, on July 7th, had in its cast Roberts, Phillips, Gates, Stevenson, Mrs. Golden, and Miss Kent. Anderson was down, on the 10th, for Terry O'Rourke, in The Irish Tutor. The establishment now deserved consideration for excellence of offering; doubtless, closing of theatres in other cities freed good actors for Blanchard's enterprise. The Park, in its supplementary season just described, must have found Blanchard's a rival of some mettle. A singing Carr (on July 12th) as Francis Osbaldistone, recalls to us that other singing Carr of the 1790's, later so well known in Philadelphia. Mrs. Frederick Brown (wife of a tragedian whom the reader, I fear, has almost forgotten), came into the lists in late July. She played Lisette in Animal Magnetism, on July 20th, and also in Lovers' Quarrels, with Roberts.

The heat, which, at this time, drove Simpson to instal a fountain in the pit of the Park, sent Blanchard's company to Vauxhall (Broadway and Astor Place) for cooler surroundings; thither on Mondays, Wednesdays, and Fridays, he sent his equestrians (but not his actors) to astonish the stars of heaven with feats of agility and daring. The company were

MADAME FERON
From the Harvard Theatre Collection

MRS. AUSTIN, SOPRANO
Lithograph by Pendleton, after a Drawing by S. H. Gimber

C. E. HORN AS CASPAR
From a Drawing and Engraving by J. W. Gear

MADAME RONZI VESTRIS
From an Engraving by Cooper, after a Painting by Waldeck

back at Chatham Street, on the 29th, when Emily Mestayer appeared as Sophia, in The Rendezvous.

The season drew to a close, the company to the end shifting in prismatic combinations. Roberts went over to the Bowery (August 2nd) and left Blanchard poor indeed. Nevertheless, Emily Mestayer established something like a following. Mrs. Moreland danced on August 2nd, and Cerenza, a new melodrama, had Wells as Strapado. On August 4th (Wells's benefit), the bill was almost like modern variety or vaudeville. Young Sam Cowell appeared in The Turnpike Gate; Wells and Schinotti were seen in a Drunken Broadsword Combat; Mrs. Hughes delivered a dissertation on Faults, or, Old Maids and Old Bachelors; Young Cowell danced a nautical hornpipe; Eagleston performed on the slack wire; and Master W. Blanchard went through feats of horsemanship. The bill concluded with a comic pantomime, The Fairy of the North Star. On August 5th, a burlesque of Teddy the Tiler, then very popular at the Bowery, was brought out under the title of Thady the Tiler. Anderson played the chief part, McGuire was Tim, Miss Mestayer Oriel, and Mrs. Stevenson Lady Dunderford. On the same evening Laidley appeared as Sieur Arnaud, in The Solitary of the Heath. This piece (really The Idiot Witness) had a success. And now, on August 9th, came Mrs. French — formerly Ann Maria Mestayer and later Mrs. C. R. Thorne — as Thérèse, Kelsey playing Carwin. The reader sees that many of the little great ones of the minor theatres appeared sooner or later in this season of Blanchard's. On August 12th, The Wandering Boys enlisted Kelsey as the Count, Mrs. French as Justin, and her sister, Emily Mestayer, as Paul.

There was now a lull in the proceedings, and it was not till August 23rd that Blanchard's again opened. I found nothing more after the 26th. The interesting fact is that, in so bad a season, Blanchard could keep going from January to August. I suspect that his actors at first were very cheap, but that the horsemen were good; and all the world loves a circus. As summer came on, better actors, now unemployed, came inexpensively into the fold. The entire venture needed but little financial backing.

The Bowery, 1829-1830

The combination which left the Park practically in control for the season was all-embracing; it must have included Hackett, who closed his theatre in Chatham Garden to plays, and who, oddly enough, presented, on September 14th, at the Bowery, Peters the Antipodean in feats astounding, thrilling and fascinating. On the 14th he was announced more specifically as from Astley's and Vauxhall, London, as well as San Carlo, Naples. He walked on the tight rope; and walked on the ceiling. head downward, and lifted from the stage sixteen men and ten coach wheels. This is more than most of our talented friends could do. Miss Peters walked the tight rope from stage to gallery, and back again. Mrs. Peters, likewise, danced — beware ye French! — in the English style. On the same date, Sieur Martin was at the American Opera House. Miss Peters, for her benefit, at the Bowery, on the 24th, gave an exhibition on the tight rope, and George Washington Dixon sang his popular negro songs. He also appeared in the afterpiece of Love in a Cloud, taken from The Coal-Black Rose. In this Dixon was Sambo, S. Howard was Rose, and Orson was Cuffee. I warn the reader that this occasion makes history in the development of negro minstrelsy. We have met many negro characters in our pages; but when have we before met a negro play? Peters's benefit and last night came on the 26th. Strangely enough, Dixon had a benefit at the Bowery on September 28th, when Miss Emery played in The Young Widow, and recited The Ode on the Passions. Love in a Cloud was repeated, and Mathis, Peters and his young daughter (only ten years old) appeared. On the 29th, the opera of Tancredi was sung by Mmes. Feron and Brichta, and Signori Ferri and Angrisani. I do not know how or why.

George Holland was persuaded (rather easily, I suspect) to take a benefit here, prior to departure for the south. On September 30th he presented a real galaxy — Mme. Feron, Mrs. Knight, Miss Rock, M. and Mme. Vestris, M. and Mme. Achille, Barrett, Kilner, Mrs. Walstein, Mrs. Forbes, Mr. and Mrs. Cowell, Master Cowell (who sang The Coal-Black Rose), and Holland; the plays — aside from a vast, imposing olio of song and dance — were Sweethearts and Wives and The Day after the Fair. In the last-named appeared Holland, Quinn, and Mr. and Mrs. Cowell. Christmas night brought George Barnwell and The Lottery Ticket, along with the diorama used in Dunlap's A Trip To Niagara, and The Actor of All Work. The actors were Roberts, Chapman, Richings, Langton, Mrs. Hackett, Mrs. Roberts, Mrs. Wheatley, &c. Of course the Park management, controlling the Bowery, would utilise it for holiday overflow. On January 1st they gave another bill of familiar plays and actors, Roberts and Mrs. Hackett being among the conspicuous. I have spoken elsewhere of an unsuccessful attempt in late January to give plays at the Park and the Bowery on alternate nights.

Mrs. Gilfert, broken lady, had another benefit here on April 27th, with Simpson, in The Lancers, and with the new play of The Bohemian Mother, acted by Barry, Chapman, T. Placide, Richings, Mrs. Sharpe, and Mrs. Wallack. An olio followed, with Holland, Roberts, Angrisani, and Mlle. Héloise. Roberts also gave The Actor of All Work. The entertainment ended with Barnes, in The Two Thompsons. Thus ends the history of the Bowery for the lean year 1829-30.

Does the reader wonder what had become of the actors thrown out of employment by the closing of the Bowery, the burning of the Lafayette, and the disorganisation of the Chatham? The question deserves an answer. Philadelphia was, this season, staggering along with three theatres, pursuing, according to both Wood and Wemyss, a cutthroat warfare. From Wemyss I learn that, for part of the season at least, several of the New York players of 1825-29 had found a refuge in the Quaker city. Kilner, Maywood, Archer, Walton, John Greene, Andrews, Roberts, J. H. Clarke, and Foot were there at least for part of the time; likewise Mr. and Mrs. Young, John Fisher, Mrs. Vernon, and others. Thayer, Hyatt, Comer, Scott, Blaike, Mrs. W. H. Smith, Miss Eberle, we learn from Clapp's Record, were in Boston. Thus are many of the leaders accounted for; but I suspect that great misery was inflicted on a naturally improvident race so suddenly disrupted by the reduction of employing agency from four theatres to one. As a matter of fact, the Philadelphia season was one of the very worst on record, and Wemyss assures us that "During no period of my theatrical life, did I work harder or receive less money than during the season under Mr. Pratt's management, of 1829 and 1830; it was no uncommon occurrence to appear in two new characters on the same evening, and on more than one occasion, 'three.' So long as there appeared the slightest chance of resuscitation to the fallen fortunes of the Chestnut Street Theatre, the actors labored diligently, but when after all their toil, *no money* could be obtained for weeks in succession, one by one dropt from their allegiance; for myself, I abandoned the theatre in despair, my benefit alone preserving me and my family from starvation.

. . . .

"Before the close of this calamitous season, actors were to be seen walking the streets of Philadelphia, with their toes protruding from their shoes, their elbows from their coats; and their hats, which had once been black, — oh, name them not — . . . . Eagerly seizing the occasional chance of obtaining a dollar, for acting, as the substitute for one whose indisposition (to act without being paid — ha! ha! ha!) prevented their appearance; forcing the manager into an apology, which the audience knew to be untrue, and sneered at accordingly." So that is what happened to some of the actors applauded a year or two previously in what Ireland magnificently calls the "minor" theatres of New York.

Perhaps the actors envied Achille and Whale, who, according to American advertisement, joined forces in a dancing school, at "440 Broadway Hall," where were held "Cotillion parties" every Thursday evening during the season. And E. H. Conway, 169 Mott Street, also was still teaching the art terpsichorean during these hard times of 1829-30. From what a stage to what a dancing floor fallen! And the admirable Mrs. Knight had "relinquished" the stage for the quieter life of a singing-mistress! Verily, if the theatrical artists could not bring papa and mamma into the playhouse they might induce them to indulge in expenditure for cultivating the toes and the fingers and the throats of papa's and mamma's darling offspring! Wemyss tells us that he, himself, opened a lottery office in Philadelphia.

Summary

In looking back over the nine years (1821-30) covered by the present portion of our history, one is impressed by the enormous changes they brought about in the New York theatre. When the rebuilt Park opened on September 1, 1821, it was the sole purveyor of amusements for a city of about 125,000 inhabitants; when it closed for the season of 1828-29, it was again in that enviable position, except for what the theatre in Chatham Garden might do. But what a struggle had resulted in that enviable state! How many theatres and managers, how many actors and plays had come and gone, leaving what wrack behind! The last of the nine years had just ended when we let the final curtain fall; but even that year, we have seen, had been beset by troubles, by bad business, and had not been without annoyance in the person of Blanchard, whose Amphitheatre had kept open against all prophecy to the contrary. One might represent the progression of the nine years involved as based along a single line; at both ends for a short distance, the line is thin and unified, but in the middle and for the greater part of the way, what thickness and toughness of opposition, what mountains to be overcome!

Disregarding the tragedy of the struggle, what hosts of new faces has one learned to know in the years that have passed! It is almost like making history to run over the names of these and older friends. Booth, Cowell, Charles Mathews, James and Henry Wallack, Mrs. Duff, Maywood, Lydia Kelly, Conway, Edmund Kean again, Garcia-Malibran, Hamblin, Forrest, Macready, Clara Fisher, little Louisa Lane, Mrs. Austin, George Barrett, Mrs. Knight, Mme. Feron, Celeste, Ronzi Vestris, Amelia George, Hackett, Miss Rock, Vestris, Achille, — these among the bigger lights; and among the stock actors, what an array! — the heavens are glorified with them — Placide, Mr. and Mrs. Barnes, Mr. and Mrs. Hilson, Mrs. Hackett, Mrs. Sharpe, Mrs. Wheatley, Thomas Placide, Simpson, at the Park; and in various minor places, Mr. and Mrs. W. R. Blake, John Fisher, Mrs. Vernon, Mrs. Barrett, Mrs. Henry Wallack, James M. Scott, Hyatt, Roberts, W. B. Chapman, Alexander Simpson, Mrs. Hughes — the list is almost inexhaustible. The nearly great I overlook — John J. Adams, Miss Emery, Mrs. Hamblin, Mrs. Sloman, and others of that rank. The reader may revel in these names; they were of the palmy days.

Never again, after 1829-30, was the Park or any theatre to hold single sway in New York; a city of over two hundred thousand inhabitants cannot be so ruled. For still a few years the Park was to continue to be *the* theatre; soon that glory will have left it. But never again was competition to be so fast and furious as in the mid-years of the nine seasons we have just passed through.

Entertainments, 1829-1830

I begin the season (with the American) at Peale's Museum, where, in early September, Martin was filling an engagement with his Androides and Metamorphoses; this may have been the magical Sieur Martin seen at the Chatham Theatre a few nights later. One Smith was at Peale's, from September 14th, in fancy glass blowing. In a few minutes, he promised, he would "spin a thousand yards of common glass into a thread as fine as human hair." The long-celebrated Siamese twins now enter our story, as very young men; they were exhibiting, I learn from the Post, at Masonic Hall daily from September 16th. It will be long before these curiously-linked beings leave our pages. We saw them once, that season, at the Park.

Masonic Hall housed, beginning on October 21st, some natural curiosities, in the shape of a boa constrictor, a chameleon, two alligators, etc. This show wiggled out in early November. Dr. Barber and Mr. King, "professors of elocution," read and recited three times a week at Masonic Hall, beginning on October 28th. At this same hall, in mid-December, Nichols, the ventriloquist, and Roberts, the comedian, appeared together in entertainments that should have pleased. These items I glean from the Post. On December 7th, Mr. and Mrs. Canderbeeck began again at Peale's. Maelzel's Chess Player and Mechanical Dancers continued through autumn and winter to April 24th, at 223 Broadway.

Peale's Museum began a writhing on April 17th, when three rare serpents — a boa constrictor, an anaconda, and a harlequin or diamond snake — all secured in wire cages, started a long, long engagement that excited terror, if not pity in breasts non-Aristotelian. Compared with this, the all-winter placidity of Post advertisements for the American Museum is notable. But Peale's itself defeated the cold of January and February chiefly by much ado about solar microscopes.

New York Museum

We have recently lost the Chatham Museum — the old place that Spectaculum hight — but now we are recompensed by the gift of a seemingly flourishing concern at Broadway and Anthony Street — the New York Museum. This institution began advertising on April 24th, in the Evening Post, proclaiming the usual collection of curios and curiosities, and piano-playing by Signora Viella and harping by Mons. Hofmaster.

Laughing gas was administered in late May, in the "spacious lecture room." On June 14th, that amusing Martin, previously met with, made an egg dance to music, fried a pancake in a clean hat, washed a lady's handkerchief in red wine, without colouring or crumpling it, changed wine to roses, and performed I know not how many other mystifying things. He appeared thrice weekly; on alternate evenings Indians war-danced, etc. The lecture room apparently rivalled Peale's.

I go back to May 5th to allow the Post to introduce a guest who will remain for years in our mansion of make-believe and reality. At Tammany Hall, on that date, Calvin Edson, the "living skeleton," 42 years old, 5 feet, 2 inches in height, and weighing 60 pounds began to show his shortcoming. He formerly weighed 135 pounds, runs the veracious legend, but for sixteen years had gradually lost flesh. He was proudly declared to be married and sire to three, the youngest being but eleven months on its journey; the living skeleton, besides, could lift a weight of 200 pounds. If demand creates supply, "freaks" were accumulating for the Museums. Living skeletons, fat babies, Siamese twins, armless wonders — lo! how they gather to the feast of dimes and quarters! And at 390½ Broadway, from June 12th, was shown another collection of snakes — fire-serpents of Mexico, water "morgisons," and heaven knows what other squirmers and wigglers. The Living Skeleton, "having returned to the city," resumed on July 5th at Tammany Hall, his ancient seat. All this matter comes *via* the Post; from the American I drag a Living Unicorn, a rhinoceros, exhibiting in June and July, at 350 Broadway.

I revert to the New York Museum, to which July 12th brought Vaughan and his daughter in a "moral, sarcastic, comic lecture," entitled The Mirror. Historically more important were two links of the chain stretched across the Hudson, at West Point, during the Revolution. On August 24th, some more Sons of the Forest, *anglice* Indians, were here, and along with them Hudson, the Salamander, whose public delight was the swallowing of fire. On August 30th, a "Grand Olio" at this museum fills me with joy, because then I again come upon Mr. Hill, who gave his "celebrated Yankee stories," including Jonathan's Visit to Buffalo, Seneca Village, etc. This is no other than George H. Hill, the actor afterwards so famous as "Yankee" Hill, and for years the best representative of Yankee character on our stage. His father was a well known Boston musician, and his brother was the illustrious Uriel Corelli Hill, of New York, one of the chief founders in 1842 of the New York Philharmonic Society. Hill's associates on August 30th, were Vaughan, with his "sarcastic tales," Allen, "of the Grand Concert Room, London," and Mrs. Allen. In September, Hill, the Vaughans, Turnbull and the juvenile Miss Turnbulls were giving nightly entertainments at the New York Museum — a precursor of the "variety halls" of later years. With a Museum of Wax Figures, advertised in the American on August 23rd, as at Howard Street and Broadway, I close the season of 1829-30.

CONCERTS, 1829-1830

One saw the richness of concert offerings in the summer gardens of 1829. The autumn slowly got under way. I cannot bring myself to expect much from T. S. Symmons's Musical Parties, at the Hermitage, Masonic Hall, which the Post announced as accruing every Friday evening; the second fell on October 2nd. I suspect that one drank as well as listened, since "gentlemen will please furnish themselves with tickets (gratis) at the bar"; at any rate, Symmons in the Post of the 8th announced his last musical party at Masonic Hall, for April 9th, and on April 10th he would open his new establishment at the Broadway House, and would feel honored by a visit from all his friends, "to partake of a cold collation." Perhaps Symmons (should it be Simmons?) provided a glorified Free and Easy; at all events, I now bid him good-bye for 1829-30.

More refined, doubtless, was the pleasure to be derived from a concert by the Misses L. and E. Gillingham (with Gear at the piano), on December 17th, at the City Hotel, or from the annual concert of the Euterpean Society, in the same hall, on January 7th. The Misses Gillingham sang some sweet old Italian airs and duets. I know nothing of Hart, who announced a concert on January 11th, at Masonic Hall, assisted by those minor celebrities, Miss Pearson, Todd, Hooghkirk, Birch, and Simmons. I can only wonder if this Simmons was the Symmons of musical parties just chronicled.

Now heavier artillery rumbles. The Sacred Music Society gave an "Oratorio" at St. Paul's Chapel, on February 24th, with S. Dyer as conductor, U. C. Hill as leading violin, Blondell as organist, and, as soloists, Pearson, Earle, and the Misses Gillingham. The Mirror of March 6th is, on the whole, laudatory of the work of the sisters. The Misses Gillingham again held forth at St. Luke's, May 7th, in an evening of much Handel. Unless I was tricked by advertisements in the shifting sands of postponement, so usual at that time, the Sacred Music Society possessed St. Paul's Chapel, on May 13th, again with the Misses Gillingham, U. C. Hill, Earle, Blondell, and Norton. The New York Musical Fund Society staged a concert on May 11th, at the City Hotel, its soloists being Mrs. Knight, Signorina Da Ponte, Rosich, Angrisani, Miss Sterling, Norton, Schott (clarionet — "his first appearance in this city"). Schott, Hansen (flute and violin), and Rosich appeared in a concert of their own, at Masonic Hall, on May 25th, along with Mrs. Knight, Angrisani, Etienne, and Knight (at the piano). The concert of the New York Musical Fund, June 10th, at Masonic Hall, interests me, not because of the soloists — Mrs.

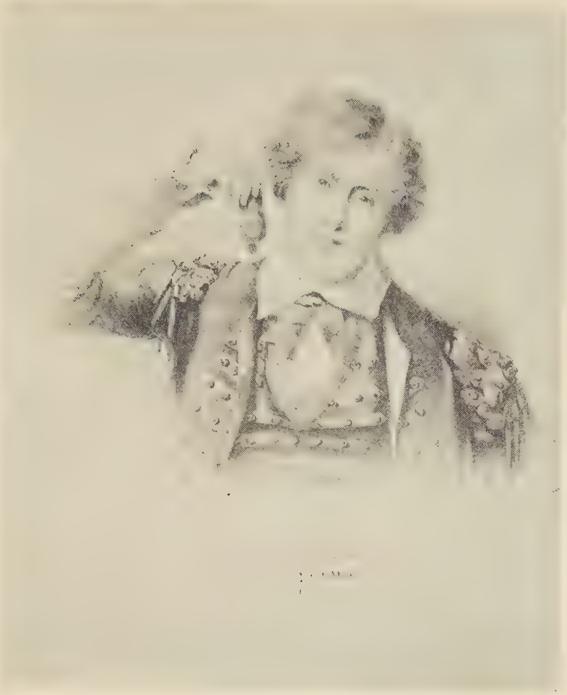
Knight, the Misses Gillingham, Miss Taylor (first appearance — from the Royal Academy of London), and Miss Allen (harp — her first appearance in America), but because the Post advertisement of June 8th gives the make-up of the orchestra, and thereby lets us into the heart of the mystery of things musical in the New York of 1830. Hill led the band, and the performers were as follows: Violins, Moran, Gentil, Holloway, Earle, Sage, Lannay, Berault, and an amateur; Tenors, Abel, Gear, and an amateur; 'Cellos, Hulct [Hutet?], Walker; Double Bass, Taylor, Hagenmacher, Bunye; Clarionets, Schott, Ryfe [*sic*], Allen; Flutes, P. H. Taylor, and an amateur; Horns, Etienne, Stivet; Bassoon, Torp; Trombone, Plain; Trumpet, Navatney; Drum, Wood. Some of these we have met as soloists in concerts, one at least (Berault) as dancing master. All this sweet, old-fashioned musical bouquet I picked from the Post.

On June 22nd, Miss Sterling, the pianist, appeared (see the American) in concert at Masonic Hall, with Mrs. Sterling, the Misses Gillingham, Segura, violinist, an orchestra, and Fehrman, singer — his "first appearance in this country." The remaining concerts of the summer were to be looked for in bosky gardens.

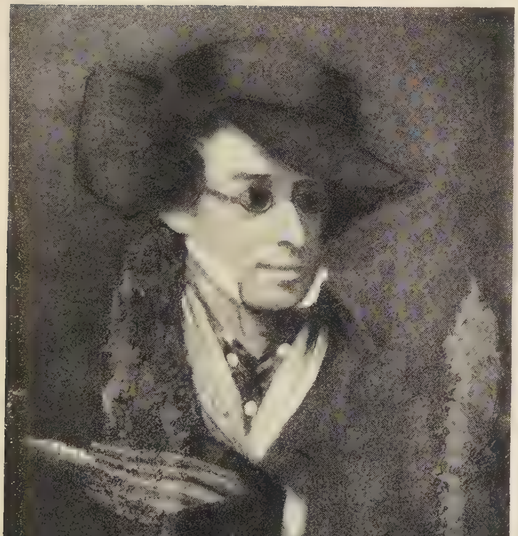
Niblo's Garden, 1830

Niblo's looms large in imagination of those who can follow it till well on toward the close of the century. On June 13, 1830, it was declared in the American to be open for the season, and in fancy I revel in its cool breezes, its myriads of coloured lamps and its band. But Niblo was not one to rest passively; June 24th brought a concert, with Mrs. Knight, Miss George, Rosich, Boyle, Norton, and Segura, as leader. The orchestra, printed in the advertisement, may be compared with that listed for the concert of the Musical Fund on June 10th; it included Segura, Hill, Hansen, Holloway, Mether, Moran, Gear, Hulet [*sic*], Haggenmaker [*sic*], Blondeau, Reiffe, Allen, Charlton, Munson, Torp, Plane [*sic*], Wood, and Norton. There was, between the two orchestras, more difference in orthography than in personality. The concert of June 30th, was for the benefit of the widow and children of Willis, late leader of the West Point Band; that band participated, as did Mrs. Knight, Miss George, Boyle and Rosich. The West Point Band and George Holland were listed on July 5th; Mrs. Knight, Miss George, Mrs. Gill, Rosich, &c., on the 26th. A military band under Roca was featured on August 12th, as were fireworks by Ryder and Maconachy.

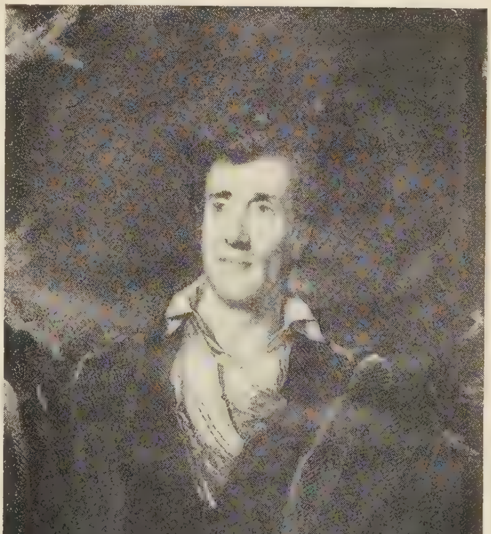
A "grand gala," on August 17th, introduced George Holland, in a skit, The Family of the Pilsburys, "in which he personates Mr. James Green, (of Tom and Jerry fame), in love with Miss Maria Pilsbury, in which he will sing Very pecooliar; Nicholas, servant to Mr. Pilsbury, with an imitation of a plane, saw, striking a light, and frying an omelet; Jacob,



JAMES THORNE AS FIGARO
From a Lithograph by A. Newsam



JAMES ROBERTS AS PAUL PRY
From a Painting by J. Neagle; in Possession of The Players



JAMES H. CALDWELL
From an Engraving by Illman and Pilbrow, after Jarvis

butler to Mr. Pilsbury, not seen, on account of being in the cellar, all the time; Gregory Grubbins, ostler to Mr. Pilsbury — specimen of love letters, and the song of Love in a Mush Tub; Miss Maria Pilsbury, in love and beloved, but not exactly to him her father has selected, Duett — I've been roaming; Old Pilsbury, father to Maria — afflicted with a variety of complaints, etc." Of course this was but a phase of the Protean mania — the Mathews phase, to be exact; but I have no doubt that Holland was excruciatingly funny. At that time he was precisely the man for summer shows, and he continued them at Niblo's till the season closed.

On September 2nd the management arranged another impressive "gala," with the co-operation of Mme. Feron, Mme. Brichta, Rosich, Angrisani, and Miss George, a delightful quintette. On the 10th, Boyle, Norton, Cuddy (flute), Miss George, Mrs. Franklin, and Holland were billed. This was about the last; thereafter, through September, Niblo's was merely "open every fair evening."

Castle Garden, Vauxhall, Etc., 1830

Niblo's chief rival, Castle Garden, went through a hackneyed season. On June 22nd, Elenita Peters, aged eight, did some tight-rope dancing, assisted by Mariquita Peters — these of the clan visible the preceding September, in the Bowery Theatre. The bill at Castle Garden, on that night, also included songs by Misses Moran and Pearson, Mrs. Allen, Pearson and Hooghkirk, with P. K. Moran in charge. Fireworks frequently fizzed and exploded on summer eves. The human performers on July 26th were Howard, Pearson, Hooghkirk, Misses Pearson and Moran, and the comedian Roberts (first appearance). The Battle of Algiers, a splendid fiery spectacle, with paintings by Grain and brilliant explosives by Hall, "pyrotechnic artist to the Garden," gladdened certain nights in September and early October. Thus saith the American.

The extensive grounds of Vauxhall were open on June 1st. On July 1st, a contingent from Blanchard's Amphitheatre turned the gardens into an arena; the performers included Mme. Blanchard in ascension of 500 feet on the tight rope, Eagleston on the slack rope and in weight-tests, Byrnes, Miss E. Blanchard, &c. The company was announced on July 23rd to appear three times a week, but I suspect the plan early collapsed. The Post, on August 2nd, announced concerts three times a week by Conway and Carr, assisted by Mrs. Golden and Mrs. Trust (late Miss Southwell). Thornton and Hayden ("glee singers of the Park Theatre"), Mrs. Singleton, and A. T. Pirsson, pianist, were here on August 25th. *Cetera desunt.*

And other gardens lured on heated evenings. Those of yesteryear I find not, but present blisses are ever with us. The Village Garden (formerly the Military Garden) Ninth Ward Hotel, 41 Sixth Avenue, was certified in the Post to be open on July 13th. On the 14th, the Essex Garden, corner of Essex and Rivington Streets, E. Howard, proprietor, advertised a balloon ascension, fireworks by Patrick, and a band — all for the next evening. The prettily-named Thatched House Garden, Jersey City, was more ambitious. It had some scattered concerts, embracing those very people who from time to time sang at Castle Garden — Howard, Pearson, Hooghkirk, Misses Moran and Pearson, and faithful P. K. Moran at the piano. They were listed at the Thatched House for a second concert on July 28th, and for another on August 13th. It might have been a pleasant change to sail coolly thither by ferry and sit beneath the shade of melancholy boughs, sipping beverages, and drinking in dulcet sounds. Were there Jersey mosquitoes then, I wonder? Hoboken, not to be outdone, advertised (in the Post) at Van Antwerp's, on August 20th, the Misses Peters for giddy performances at four of the clock. Mariquita was to ascend on an elastic cord 75 feet long, to the top of one of the highest trees. Clinging desperately to that cord, let us drop to the ground and to the close of the season of 1829-30.

BROOKLYN, 1829-1830

The village this year followed New York in paucity of theatrical offering; yet was its amusement not without allure. After postponement, a concert of sacred music at St. James's Church, Jay Street, enlisted, on November 24, 1829, Mrs. Singleton, Miss Blank, Dyer, Weight, S. Earle, Pearson, Hayden, Misses Booth and Kowenny, Hodges, Hudson, etc. — a large array for a good child of a village soon to become a city. The St. Cecilia Society of Brooklyn first calls me to a meeting of members in the Star of December 31st; the rendezvous was Hegeman's School Room, Prospect and Adams Street, and the society was formed for improvement in sacred music. At Bristow's concert, Apprentices' Library, April 12th, Mr. and Miss Pearson were among the performers. S. P. Taylor's evening of sacred music, at St. Ann's Church, on April 22nd, employed the St. Cecilia Society of Brooklyn, ladies and gentlemen of New York, Mrs. Singleton and Miss Blank. May 26th brought Bristow and Mr. and Miss Pearson once more to the Apprentices' Library.

With the Military Garden I enter the field of summer delights. Passing by the fireworks and madness of Monday, July 5th, and other balmy eves, I light with joy on the name of Mr. Hill "late of Blanchard's Amphitheatre," who, on August 26th, sang here When at Home with Dad, and gave Jonathan's Visit to Buffalo and the Seneca Village. So, welcome "Yankee" Hill, *in propria persona,* to Brooklyn! His accomplices in gaiety on that night of the 26th were Morris, Still ("from the New Orleans Theatre"), and Mrs. Allen.

BOOK SEVEN

CHARLES KEAN, CHARLES AND FANNY KEMBLE, TYRONE POWER, 1830-1834

CHAPTER I

RENEWAL OF CONFLICT, 1830-1831

THE brief period of almost solitary possession (1829-30) ended with our last chapter. When the Park re-opened on September 1, 1830, the Bowery had been in operation for nearly a month. It and the Chatham were the sole rivals during the season now commencing; but the reign of monopoly was broken, never again to be resumed. The Park was, for still a few years, to hold its head aloft, but by 1839, the National Theatre had sadly undermined the glory of old Drury, and Mitchell's Olympic was in that very year starting on its era of unparalleled prosperity. And by 1839, Price and Simpson were aging men, belonging to the old order; that fact counted materially in the final eclipse of the Park.

Of course there was no sign of this in September, 1830. In fact, the offerings of the opening weeks were of unusual enticement. The season began (September 1st) with the début of young Charles Kean, who, after a not too brilliant career in London, emerged here in his father's favourite character, and Cooke's and J. B. Booth's — Richard III. Kean was only a boy, and the first impression seems to have been one of disappointment; the public somehow expected him to be as good as his father. That he never was, to the end of his career; but he became, by dint of hard work and scholarly attainment, one of the very most distinguished of English players and producers. His revivals of Shakespeare at the Princess's, in London, in the decade of the '50's, rank with the most splendid stage pageants of all time. That, however, was far in the future. What did New York think of the frightened boy of 1830?

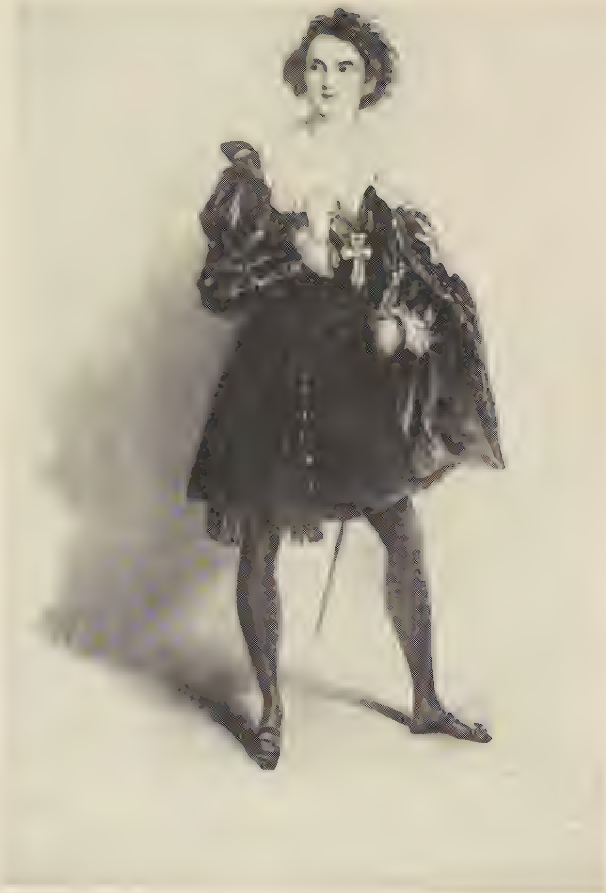
Philip Hone records his impression of the début: "Making every allowance for the disadvantages of a first appearance, I cannot perceive that he inherits any great proportion of his father's genius, and is, in my opinion, quite deficient in the requisite physical qualities of voice, figure, and deportment. Booth is playing tragedy at the Bowery Theatre, and I have no doubt will be greatly preferred by theatrical amateurs." As a matter of fact, Booth was advertised to play Richard III on August 31st, and repeated it on September 3rd, "in consequence of the number of persons unable to secure seats at its last representation."

The Mirror, of September 11th, gives a particularly impressive account of the first appearance of Kean, though it wrongly ascribes the event to the 2nd. "The occasion brought together an overflowing audience," and Kean "was received with the most animated and repeated acclamations." The young actor was embarrassed, and "we confess, as he proceeded in the opening soliloquy, we were crossed with a conviction, that the endeavour of the youth . . . to measure himself with the wonderful genius of his father, must prove altogether feeble and hopeless. As he proceeded, however, he appeared to gain new powers, and gradually to become warmed with his part . . . and when the curtain fell, we were fully of the opinion that he possessed a talent to command success. . . . His attitudes and gestures are appropriate and beautiful; his voice is not loud, but pleasing and well managed." Furthermore, "we cannot accuse him of any servile imitation of his father, but the strange and striking resemblance between them was very perceptible, and, to the warm admirers of the absent veteran, sometimes assumed the appearance of magic. . . . It is in the roll of the eye, the sneer of the lip, and the whole contour of the face and form. Mr. C. Kean has fewer faults than his father, and such as he does possess, will doubtless rapidly disappear."

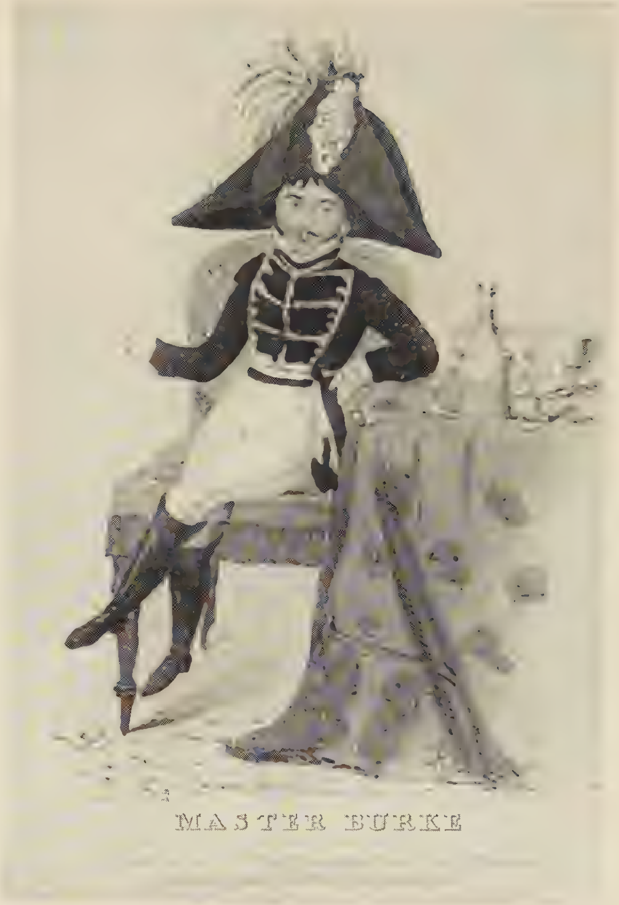
The management had done much to augment the importance of the occasion; the still valued Mrs. Barnes was engaged as chief tragic support, and played Elizabeth better than could any other actress in the country, Mrs. Duff alone excepted; Foot (who had replaced Chapman) was Henry VI, Woodhull was Buckingham, Simpson Richmond, Mrs. Wheatley Duchess of York, Mrs. Blake (now a regular member of the company) Lady Anne, and the little Miss Wheatleys the hapless royal infants. I cannot promise much from the efforts in minor characters of the perennial Nexsen, of Wheatley, Richings, Blakeley and Thomas Placide. At the Bowery, Booth's support included Mr. and Mrs. Hamblin, Blake, Scott, Mrs. Greene and Mrs. Jones.

SUBSEQUENT CHARACTERS OF KEAN

For dear unity's sake, I will run through the engagement. Kean's second part (September 3rd) was another favourite of his father's — Sir Giles Overreach, anticipated the night before by Booth's at the Bowery. Barry supported him as Wellborn, Barnes as Marrall, Placide as Greedy, Mrs. Blake (Mrs. Hilson doubtless was missed) as Margaret, and Mrs. Wallack as Lady Allworth. Of the results the American, of September 6th, thought "there was a want of discrimination in the plaudits . . . bestowed . . . where the striking resemblance between his acting and that of his



CHARLES KEAN AS HAMLET
From a Lithograph by Morton, after Chalon



MASTER JOSEPH BURKE AS BOMBASTES
From a Lithograph, after a Sketch by W. Allison

father was most apparent." The similarity approached "mimicry" and "caricature." Yet "of his great merit as a tragedian . . . there can hardly be a doubt . . . His conception of the part was just, and in many respects complete." The elder Kean "is constantly brought to mind . . . the husky yet varied intonations of the voice are similar; they possess the same command over the features and the frame; and have in common the most expressive eye that ever pourtrayed the workings of the mind upon the stage." Of Charles Kean's "being a most promising actor there can be no question."

One could almost guess that, with Richard and Sir Giles behind him, the third character to be selected by the son of Edmund Kean would be Othello; and so it was on September 7th. The cast, including Mrs. Barnes as Desdemona, Barry as Iago, Simpson as Cassio, Placide as Roderigo, and Mrs. Blake as Emilia, was worthy of the occasion. The Mirror of the 11th is none too enthusiastic; but we must remember that Kean was not yet twenty years old (he was born in January, 1811):

> If we scan his Othello with an impartial eye, we must pronounce it an unequal performance. The *farewell*, although correctly read, did not give us that idea of heart-broken despair, which the elder Kean used to impart to it with irresistible power; and we complain of a good deal of monotony in his delivery of the dialogue in the bed-chamber scene, both previous to and after the murder; it seems to us that a too precise and lengthened delivery in a scene where so many conflicting passions are struggling for mastery, is calculated to injure the effect. On the other hand, his acting in the scenes with Iago, and the gradual awakening of his suspicions, the almost insanity which bursts forth when they become gradually matured, were given with the fidelity and force of a veteran actor.

Kean, of course, played but three times a week; Caldwell was filling an engagement on the other nights, and, beginning on the 6th, Clara Fisher figured in the bills. The management had left no opening, one sees, for failure. On the 9th, Kean appeared as Sir Edward Mortimer, the first part in which he had really succeeded in London; Mrs. Barnes was Lady Helen. For the benefit of "Brown, the Grecian Exercise Man," on the 11th, the young hero played Shylock — another character inseparably associated with the fame of his father: Foot was the Antonio, Simpson Gratiano, J. M. Field Salarino, Mrs. Barnes Portia, Mrs. Wallack Nerissa, Mrs. Blake Jessica and Barnes Launcelot. On the 14th, Richard III was repeated, and on the 16th, for Kean's benefit, A New Way to Pay Old Debts.

The young and interesting star now left the snarling, scowling villains, to enact the part of parts — Hamlet — on September 18th. The Mirror of September 25th adjudged this one of his best performances:

> . . . A clear, melodious and distinct reading. . . . This is pre-eminently one of Mr. C. Kean's merits, and one which, if he had no other, would entitle him to the highest rank in the list of tragic actors. But in addition to this, his fine action throughout, the chasteness of his gesticulation, and his thorough acquaintance with . . . the business of the play, stamp his Hamlet as a most finished performance. . . . We cannot omit adverting with marked approbation to the first scene with the ghost, his instructions to the player, the interviews with Ophelia, and particularly the pathetic delivery of "I did love you once. . . . To a nunnery go," etc., and the closet scene with his mother, as finished in the highest possible degree. Upon the whole we think that Hamlet is one of Mr. Kean's best characters.

I am sure that, if mine had been a maiden heart in 1830, it would have "leapt up" to behold the announcement for Clara Fisher's benefit on September 20th, when Romeo and Juliet was promised with really youthful lovers — Charles Kean and Clara Fisher! Really, my own aging nerves almost thrill along the line as I read. For extra measure, Caldwell was Mercutio. I honestly believe that this performance must have been good; I gather as much from the Mirror of September 25th:

> His performance of Romeo throughout . . . "held the mirror up to nature." The balcony scene was given with admirable effect, and the rapid transition from tenderness to anger and revenge, in the scene in which he slays Tybalt, drew down the most enthusiastic approbation. His reading of the soliloquy,
>
> "I do remember an apothecary"
>
> was beautiful; and the deep pathos he threw into the last scene, where he drinks the poison, and expires with Juliet's name still quivering on his lips, was, we will venture to say, unequalled.

So much for young Kean, who now departed for Philadelphia, Boston, etc. He had not set the North River afire; but he had accomplished a great deal for a minor. While he was holding forth at the Park, some novelties of the previous year re-emerged in the repertoire — The Bold Dragoons on the opening night (following Richard III), The Brigand on the 2nd (Mrs. Blake as Maria), and 33 John Street on the 8th. On the 11th came back The First of May in New York, with Placide now in seven characters.

CALDWELL AND CLARA FISHER; NEW PLAYS

Caldwell began on September 2nd as Belcour, and thereafter went successively through the light comedy range of Leon (Rule a Wife and Have a Wife), Benedick (to the Beatrice of Clara Fisher, September 6th, her first appearance), Bronzely (with Clara Fisher as Miss Dorillon), Puff (in The Critic), and Young Mirabel (to the Bisarre of Clara Fisher, the Old Mirabel of Barnes, the Duretete of Hilson, and the Oriana of Mrs. Blake).

Other parts played by Clara Fisher were Mme. Germance (in Home, Sweet Home), Peggy Thrift, Betty Finikin, Victoire (in The Invincibles), and Mrs. Simpson (in Simpson & Co.). Some of her rôles this season tempt us to believe she was growing up. Another appearance — a single one, on September 3rd — must have set older heads ruminating: Cowell played Crack, in The Turnpike Gate, and then went off once more down the road. He never became a fixture in New York; in fact, his status is hardly assured in the history of the American theatre. He is best known today as the author of a most entertaining book of theatrical reminiscences, and as the grandfather of his granddaughters, Kate, Ellen and Isabel Bateman, and Sydney and Florence Cowell, interesting actresses, all.

The first novelty of the season emerged on September 7th, gravely advertised as Lafayette's Birthday. Following Kean's Othello, on that night, came a piece of decidedly contemporaneous interest, France and Liberty, founded on the recent French Revolution; in it good old Foot impersonated the aged Lafayette, Woodhull was Prince Polignac, Placide 1st Citizen, Barry Marshal Marmont, and Mrs. Blake Jean Valoise. Richings, Povey, Collett and Hayden made a quartette of Irishmen. It was repeated on the 21st, "for the benefit of the widows and orphans of the brave Frenchmen who fell in the late glorious revolution." On this occasion was also rendered, very appropriately, Masaniello.

The very next evening, arrived Thomas Haynes Bayley's comedietta, Perfection, or, the Maid of Munster. This trifle deals with the efforts of Sir Lawrence Paragon to marry his nephew (Charles) and his ward (the jolly Kate O'Brien). Charles will marry nothing short of perfection; Kate cures him by confessing her inability to draw, to sing, to dance — the last because of a cork leg. In the end, of course, the young lady is found to be a wondrous paragon. The piece became a favourite of long duration; how many comic actresses we shall meet as the heroine! Clara Fisher was the first here, but she was soon followed by a long line of brilliant successors. Her colleagues in the original cast (September 8th) at the Park were Placide as Sir Lawrence Paragon, Simpson as Charles, T. Placide as Sam, the comic servant, and Mrs. Blake as Susan, Kate's superior waiting-woman.

A novelty was Past and Present, or, Scenes of the Revolution, produced on September 17th. The play — a highly romantic one — began in Paris, in 1789, moved to the Prison of the Conciergerie in 1793, and ended in Normandy in 1830. Clara Fisher portrayed in Act I Julian, a student in the College of Harcourt, in Act II the same Julian as lieutenant of Hussars, and in Act III, Ferdinand, son of the aforesaid Julian. Simpson throughout the play was Count de Floreville, and Hilson was La Rose, valet to the Marquis de St. Victor (Barry). Other parts were played by Thomas Placide, Foot, Wheatley, Hayden, Collett, Nexsen, Mrs. Wallack, Mrs. Godey, Mrs. Durie, and Mrs. Blake.

In spite of pains, vicarious and precarious patriotism, timeliness and hope, neither of the French effusions survived to a third night. Timeliness is frequently a poor asset in the playhouse.

FORREST; MRS. AUSTIN; C. T. PARSLOE

Let us get rid of Caldwell by attending his benefit night on September 23rd, when he played Charles Surface, and Captain Aubrey, in The Forest of Bondy, to the Lady Teazle and the Florio (first time) of Clara Fisher. This will give us a free stage for Edwin Forrest, who, indeed, began on the night before as Macbeth, with the ever impressive Mrs. Barnes as Lady Macbeth. I fancy this performance eclipsed any thing attempted, earlier, by young Kean. It must have rendered unnecessary the extra attraction of the Shawl Dance by the little Miss Wheatleys, given as usual, as it had been given every night since the season began. Through familiar range went Forrest's offerings — Othello, Metamora (with Mrs. Blake as Nahmeokee, Foot as Sir Arthur, Field as Errington, and Mrs. Wallack as Oceana), Damon (Mrs. Barnes as Hermion, Mrs. Blake as Calanthe), King Lear, and, for his benefit, October 6th, Pierre (first time) to the Jaffier of Barry, and the Belvidera of Mrs. Barnes; on that evening he and Mrs. Barnes appeared as Carwin and Thérèse. This brilliant engagement must have revived the glories of past days. The Mirror of October 2nd says that the actor was "drawing crowds to witness the masterly and successful representations of his favourite characters." But October 6th was his last night. The performance of Lear (October 1st) was for Mrs. Barnes's benefit; on that occasion she played Cordelia, and also Kate O'Brien, succeeding Clara Fisher, in Perfection.

Before Forrest left, however, the acknowledged queen of song — Mrs. Austin — returned (September 28th) in Abon Hassan, and in Rokeby, by "C" (William Cox), the dramatic critic of the Mirror (so stated in the Mirror of October 2nd). For her second night (September 30th), she appeared as Ariel, in the operatic The Tempest, associates being Hilson as Caliban and Barry as Prospero; on the same evening she sang the Princess in John of Paris, with Jones in the title-part, Hilson as Pedrigo Potts, and Mrs. Blake as Rosa. The operatic wing was not very strong. The Beggar's Opera on October 2nd did not promise much beyond the divine Austin's Polly and the Macheath of Jones, though Barnes and Hilson must have been a comic pair of rogues. At this very time, Mme. Feron, Mrs. Knight, Mrs. Hackett, and Plumer were singing in opera at the Bowery; in the aggregate, the combination exceeds that of the Park. Mrs. Austin, however, was a glorious host in herself. She appeared on October 5th in The Barber of Seville, and as Apollo, in Midas, and on October 7th, as Darina, in The Caliph of Bagdad. In the last, she was supported by Richings as Al Raschid, Placide as Mahoud, Hilson as Chebib, Barnes as Cadi, Mrs. Blake as Kesia. Certainly the comic parts were in admirable keeping.

So much for Mrs. Austin at this writing. A new arrival on October 2nd merits distinct mention. Charles T. Parsloe, the elder, was, when he first appeared here, more of an acrobat than an actor; but in the years to come he won a place in theatrical history. His début at the Park was in Peter Wilkins, specially revived to allow of his appearance as Nondescript; he was announced as from Drury Lane. Later, he appeared as Friday, in the pantomime of Robinson Crusoe. On the 21st of October, he appeared in Jack Robinson and His Monkey — an extravagant thing long popular, in which, before long, Parsloe's performance was surpassed by both Gouffe and Master Blanchard. At the Park, he played Mushapug, the monkey, Richings was Jack Robinson, Field was José Ramiero, Woodhull Muley, E. Wheatley the Child, Mrs. Blake Emeline, &c. When Parsloe departed — as he did shortly — Collett succeeded him as the Monkey. And the reader may smile to learn that Mrs. Blake was Peter Wilkins, in present performances of that fantasy.

Kean, Caldwell, Forrest, Mrs. Barnes, Clara Fisher, Mrs. Austin, Parsloe: a goodly array of stars during the first six or seven weeks. But new plays were also rapidly hurried across the scene. Some of these I have celebrated; let us attend others. On September 24th, came Pop, or, Sparrow Shooting, a farce that itself soon shot its bolt. In it Foot played Old Fizzlegig, Jones Tom Trimbush, Barnes Cornelius Cramcalf, Richings Hoaxley, Blakeley Old Quazby, Collett Jem, Mrs. Wheatley Miss Dolly Fizzlegig, and Miss Jessop Peggy.

On October 7th another farce, equally short-lived — My Wife's Husband, or, Quid pro Quo! enlisted Richings as Mr. Wildlove, and Barnes as Peter Poppleton, a Cockney Sportsman; Woodhull was Cliffby, and Foot Testy. Mrs. Blake played Isabella, and Mrs. Wallack Mrs. Wildlove. Povey, Bissett and Charlton filled in.

Valmondi, or, The Tomb of Terrors

With hurry-skurry of shooting stars, no new play of magnificence or of magnitude had yet graced the boards. By October 11th, however, the first melodrama was fired from the catapult. On that night was triumphantly produced G. Rodwell's Valmondi, or, the Tomb of Terrors. The cast was huge:

Valmondi	Mr. Barry	Inquisitor	Mr. Wheatley
Kelmar	Mr. Woodhull	Hugo	Mr. Nexsen
Michael Frumptz	Mr. Barnes	Servant	Mr. Charlton
Frippze	Mr. Povey	Elwina	Mrs. Blake
Baron Hardenberg	Mr. Foot	Matilda	Mrs. Wallack
Albert	Mr. T. Placide	Christabelle	Mrs. Godey
Chief of Inquisitors	Mr. Blakeley	Louise	Mrs. Durie
Malek the Fiend	Mr. Richings	Jeannette	Mrs. Wheatley
Zuric	Mr. Parsloe	Child	Miss E. Turnbull

This thing, be it remembered, was set forth on the classic stage of America — a stage that should have been devoted to Hamlet, Macbeth, The School for Scandal, etc. Well, here, instead was The Tomb of Terrors, and its glories were revealed for many nights to come. When Parsloe left, Blakeley played Zuric. I suspect that Valmondi was more successful than Kean. Scenery, stage trickery, choruses of demons, etc., thrilled unwary spectators.

This was a gorgeous show; and in the train of it disappeared Mr. Wynne, of the London Theatres. This poor soul played Rover, in Wild Oats, on October 13th, and never was seen again. Ireland says he failed completely; at all events, he disappeared completely. What tragedy is here, my reader?

Well, husbands are in order, always; and here come two more, following close after My Wife's Husband, of October 7th. Three husbands in one month, and Clara Fisher responsible for two! The popular young actress returned on October 18th, in Clari and in Perfection — enough, one would think, even for the most exacting audience. But, in addition, she played A Husband at Sight, Buckstone's farce, then first performed here. The cast included Simpson as Ferdinand, Hilson as Gustavus Gundershoff, Placide as Paul Barschwitz, Clara Fisher as Catherine, Mrs. Blake as Augusta, and the sinking Mrs. Wallack as the Baroness. The lovely Fisher repeated several of her best parts — especially Kate O'Brien — alternating with the popular Valmondi. And now, on November 1st, for her benefit, came another Husband — John Howard Payne's comedy, The Spanish Husband, or, First and Last Love:

Don Carlos	Mr. Simpson	Captain	Mr. Nexsen
Don Alvar	Mr. Richings	Thomaso	Mr. Collett
Don Salerno	Mr. Woodhull	Jeronymo	Mr. Hayden
Don Hippolyto	Mr. Barry	Bianca	Miss C. Fisher
Benedetto	Mr. Placide	Julia	Mrs. Blake
Lissardo	Mr. Blakeley	Cariola	Mrs. Wheatley
Celio	Mr. T. Placide	Flora	Mrs. Godey
Cardenio	Mr. Povey		

Minor parts were filled by Charlton, Banker, Bissett, and King. The third performance of the play was given on November 9th; after Miss

Fisher's departure (November 6th) Mrs. Wallack played Bianca — a very unsatisfactory substitute.

Miss Rock; James Thorne; Charles Kean

The month of November was as dull inside the theatre as without. Some interest, doubtless, attached to the return of the seldom-seen Miss Rock, who ushered in the month (November 3rd) as Charlotte, in The Hypocrite, and Maria in The Citizen, Barnes supporting as Mawworm and Philpot. The next evening the pleasing lady represented Letitia Hardy and the gentle Clari; of course Miss Fisher's departure provided an opening for her only slightly less gifted rival in youthful heroines. For the last night of this — to me — too brief engagement, the gentle Rock enacted Lucy Ashton to the Caleb Balderstone of Maywood, engaged, apparently, for that evening only. These one-night engagements warrant investigation of prospective doctors of philosophy.

Miss Rock's benefit and departure occurred on November 8th, when the bill bristled with interest. In the first place, The Devil's Bridge was sung, with the lovely Austin as Claudine, and Mrs. Sharpe (volunteering and playing here for the first time this season) as Rosalvina. This was in itself delightful, but James Thorne, "of Drury Lane and the English Opera House," made his début as Count Belino. The choice of part for Thorne was unfortunate; his voice — a fine baritone — did not fit well into the music, and he came near to making a failure. For some time, thereafter, he was a favourite at the Park, and we shall grow to like him. Meantime, let us return to Miss Rock's benefit. Besides repeating Maria, in The Citizen, the lady brought out a new melodrama, called The Irish Girl, in which she played Bridget O'Rourke — the whole thing suggesting the pieces of a few years later, in which Mrs. Florence and Mrs. Barney Williams figured. In The Irish Girl, Miss Rock was assisted by Foot as Lord Kilmore, by Barry as Mandeville, and by Mrs. Wallack as Lady Julia. Miss Rock never succeeded in fixing herself on the Park stage; the star of Clara Fisher was too brilliant.

After her departure Thorne retrieved the error of his first appearance; he sang Figaro, on November 10th to the Rosina of Mrs. Austin, and Macheath, on the 13th, to the Polly Peachum of the same lovely lady. Mrs. Sharpe now filled a star engagement, and, on the 16th, the classic Artaxerxes was sung, with Mrs. Sharpe in the title-part, Thorne as Artabanes, and Mrs. Austin as Mandane — perhaps the part in which posterity most easily pictures her. Der Freischütz, on the 18th presented Thorne in Horn's great rôle of Caspar, Mrs. Austin as Linda, and Mrs. Blake (who really could sing) as Rose.

What else happened before November 22nd,— and why the 22nd?

Well, on the 11th, Mrs. Blake played Sylvia, in The Recruiting Officer, and young Mr. Kean came back on the 12th, inevitably as Richard III; on the 15th he was Hamlet to an Ophelia possibly old enough to know better — Mrs. Sharpe. Of course Sir Giles Overreach raged on the 17th. For his benefit on the 19th,— the engagement is seen to have been short — Kean played Sir Edward Mortimer with a more than usually operatic support, since Thorne enacted Wilford and the divine Austin Barbara.

So this is a large part of what happened before November 22nd. But on the 15th was projected another novelty — Caroline Boaden's farce of The First of April, in which Placide played Sir Bumpkin, Simpson Colonel Airey, Barry Major Belford, Foot General Belford, Woodhull Lieutenant Leslie, Richings Captain Heartfree, Hilson Roughhead, Mrs. Wallack Mrs. Belford, and Mrs. Blake Clara. The cast, I fear, was better than the play, which was given for the third time on the famous 22nd.

Appearance of Master Joseph Burke

And why hurry to the 22nd? Because on that evening first appeared in America the extraordinary child, Master Burke, the greatest child actor known up to that time in the country. He was only eleven years of age, but he acted an astonishing range of parts, to the evident delight of observers so diverse as Philip Hone and the critic of the Mirror. In sooth, he must have been phenomenal to have won these hard-headed men to his standard. Master Burke also was a musician; he led the orchestra in intricate overtures, or he played elaborate compositions on the violin. His vogue lasted for several seasons in New York; I predict that my reader will tire of him before adolescence sends him into retirement. On the electric 22nd he enacted Young Norval to no less a Lady Randolph than our dear Mrs. Barnes; he also led the orchestra in the overture to Guy Mannering; and he played Terry O'Rourke and Dr. O'Toole in The Irish Tutor. The reader now sees why I hurried to the 22nd of November; sensation rare and thrilling awaited.

On the 24th, the child played Sir Abel Handy — which continued to the end to be one of his best parts — and followed with Whirligig Hall, one of those protean things in which he impersonated six characters. His third big part was Shylock (November 29th), the afterpiece being another new one, The March of Intellect, in which his character was Master Socrates Chameleon. In this he justified his surname by romping through the usual protean changes from Mister Terence O'Leary (from Killarney) with a new Irish song by W. West, to Signor Sordini, from Italy, with an Italian air with variations, on the violin; thereafter, he was Bluster Bubble, from the Moon, Jack Ratline, a sailor, with a hornpipe, and Napoleon Buonaparte, from Elysium. The other parts in the farce were played by Blakeley as Mr. Chameleon, late colorman of Tooley Street; Thomas Placide as Frederick Multiplex, usher at his father's academy; Mrs. Wheatley as Cecilia Leggett, sister-in-law of Chameleon, and Mrs. Wallack as her niece, Penelope. The March of Intellect rivalled Whirligig Hall in public liking. In fact, both were bound to appear frequently whenever Master Burke went through one of his very numerous re-engagements; they were almost the best-liked features of his repertoire. The phenomenon enacted Dr. Pangloss on December 1st.

Philip Hone records on the 22nd of November: "I saw him for a short time in the farce, and think him a remarkably clever boy." The Mirror, of December 4th, generalises to the same strain. Master Burke "continues to attract full and fashionable houses," and "has never had his equal as an instance of talented precocity." On Friday he "appeared as Richard the Third, of course a most difficult and dangerous undertaking" for a child, and — doubtful praise! —"we cannot conceive of any boy exceeding him in such a character. . . . The Irish Tutor followed, and the house crammed to suffocation by the holiday people (the orchestra binns filled with ladies and the stage covered with gentlemen), literally shrieked with laughter at his acting. We do not ever remember to have witnessed so powerful an excitement of risibility."

Is the reader as pleased and surprised as I to find the audience overflowing — quite in Eighteenth-Century wise — into the orchestra pit and on the stage? Surely, one thought the custom had been abandoned in the time of Garrick. The article states that holiday crowds were the cause of the flood; the 25th of November and successive days had been turned into a frenzy of patriotic sympathy with the French Revolution of 1830. On December 3rd, moreover, "Mr. David Williams, the only surviving captor of Major André, will visit the Theatre this evening." The bill, on that historic occasion, included Burke and Mrs. Barnes in Douglas, and Burke as Looney McTwolter, with Hilson as Caleb Quotem. Between the two Burke items were played the first and second acts of The Glory of Columbia, with J. M. Field as André, Woodhull as Arnold, and Placide — as Williams! How, I wonder, did the real Williams in the audience enjoy watching his counterfeit presentment of a half-century earlier carrying on in Dunlap's silly farce? Evidently life throbbed high in New York at just this time. Williams visited the Bowery on the 4th, to see the same Dunlap travesty.

But little Burke! On December 6th, he was Dennis Brulgruddery, and also Jobson to Mrs. Blake's Nell, in The Devil to Pay; on the 8th, he repeated Richard III and Terry O'Rourke. On the 10th, he appeared in three pieces — The Weathercock (as Tristram Fickle), The Review (as Looney) and Whirligig Hall. He may also have led the orchestra (from the stage) or swept the violin in a florid fancy of De Beriot. Such was Master Burke. Let us not laugh or be bored; let us not even be terrified.

CHARLES KEAN AND CLARA FISHER

This was the last of the prodigy — I had almost said *pest* — for a while. To console the public during his absence, Kean and Miss Fisher were brought in for a joint engagement. Before they actually appear, however, we must go back to November 25th — Evacuation Day of 1830, when France once more seemed "standing on the top of golden hours" — to witness a big new double bill. The first offering was Charles the Terrible, with Richings in the title-part, Woodhull as Philip de Comines, Blakeley as Thierry, Foot as Davillier, T. Placide as Galliot, Barry as Jacques Hilaire, Collett as Claude, Julia Turnbull as Henri, Mrs. Blake as Leontine, and Mrs. Godey as Bertha. The second novelty was a very contemporaneous Three Days in Paris, or, Vive la Liberté, Foot playing Lafayette, as in the earlier (September 7th) France and Liberty, and other parts falling to Barry, Woodhull, Field, T. Placide, Mrs. Blake, Mrs. Wallack, etc. The double bill was repeated on the 27th, after which I fear La Liberté graced but seldom these boards. But the Bowery was equally patriotic in an equally vicarious way during these great days. A full account of the civic and military procession of November 26th (in honour of the recent doings in France) may be found in the Diary of Philip Hone; he, indeed, was chairman of the committee of arrangements. The procession was formed in sixteen divisions.

One or two items, and Kean and Miss Fisher may appear. On December 7th, Mr. De Angelis (does the reader remember him, last year as Pescara?) now made a second appearance — as Casimir, in The Hero of the North; all this for Woodhull's benefit. And on December 11th was revived The Wigwam, or Templeton Manor. For Cooper's sake I append the cast:

Judge Temple	Mr. Woodhull	Major Effingham	Mr. Foot
Richard Jones	Mr. Placide	Jonathan Riddel	Mr. T. Placide
Oliver Edwards	Mr. Barry	Elizabeth	Mrs. Wallack
Penguillan	Mr. Hilson	Louise Grant	Mrs. Godey
Natty Bumppo	Mr. Blakeley	Remarkable	Mrs. Wheatley
Mohegan	Mr. Richings		

This, or another version of The Pioneers, had been given the preceding season.

And now for the youthful players. Clara Fisher returned on December 13th in The Country Girl (she must have been a delightful Peggy) and Old and Young. Kean played Sir Giles Overreach on the 14th, and united with the lovely Fisher in Romeo and Juliet on the 15th. The

Bowery was now closed, and the Park had things its own way, if Burke's huge success had left any possible way of duplication. To Marry or Not to Marry and The Invincibles served Miss Fisher on the 17th. On the 18th, Kean's Shylock was harangued to mercy by Mrs. Barnes; but on the 20th, his Hamlet bade Clara Fisher's Ophelia get her to a nunnery. This made a good round of the legitimate for auditors not hopelessly committed to the Burke folly.

Mrs. Vernon; Forrest

On the 21st, Clara Fisher played Olivia in A Bold Stroke for a Husband; on that night her sister, Mrs. Vernon, began her long, honourable and brilliant connection with the Park company, playing the part of Minette. One can hardly think of the last years of the glorious house without recalling the service of Mrs. Vernon.

Meanwhile, Miss Fisher had a benefit on the 22nd, and on that evening A Point of Honour was played, Charles Kean volunteering for Durimel, and the beneficiary enacting Bertha. Furthermore, a new local farce — Rhyme without Reason — had its first performance. The cast included Placide as Tristram Doggerel, Thomas Placide as Tom, Mrs. Wheatley as Lucretia Fitz-Blue, and Clara Fisher as Phoebe, assuming the characters of Piety Hopkins, "from a little East of York," Philomela Dismal, and Hecate Melpomene Scraggs. How they loved their protean parts!

Hazard, apparently the Hazard who had been playing at the Bowery, enacted Othello for Richings's benefit on December 23rd; Tuthill, from the same surroundings, finished the bill as Thady O'Grady, in The Irish Patriot. And now on the 24th — Christmas Eve — Kean took his benefit, playing for the first time here Reuben Glenroy to the Rosalie of the exquisite Fisher, the last-named also repeating Rhyme without Reason.

This was the last for the present of Clara Fisher; I judge her engagement and Kean's suffered eclipse by the Burke craze. Is not the idea implicit in the words of the Mirror for December 25th?

> Master Burke has created such a sensation in this city, and so manifest an anxiety to witness a repetition of his charming performances, that the public are already taking seats for his next engagement. When, therefore, they who follow him upon the same boards do not immediately attract full houses, it is not to be ascribed to any want of talent in them, nor diminution of public esteem. Notwithstanding these circumstances, and the continually unfavourable state of the weather, the average receipts on the nights of C. Kean and Miss Clara Fisher have been very fair.

Kean's engagement continued for a few days. Forrest was advertised for December 25th, and Kean repeated Richard III on the 27th. For the

28th — Barnes's benefit — Custis's Pocahontas was played at the Park for the first and only time. It was produced at the Walnut Street Theatre, Philadelphia, January 16, 1830, and enjoyed the distinction of twelve performances; the production was elaborate. There, the parts of Captain Smith, Rolfe and Pocahontas were played by S. Chapman, Ball, and Mrs. Greene; in New York they were enacted by Barry (according to the American), Simpson and Mrs. Barnes. Richings was Powhatan, Woodhull Metacoran, and Barnes Hugo de Redmond.

Kean's Sir Edward Mortimer, on the 29th, was followed by a revival of the melodrama of The Ostler and the Robber, Placide playing Zyrtillo, supported by Richings and less important actors. The Wigwam was repeated on the 30th, and, on New Year's Eve, Kean's benefit presented him for the first time in his father's great part of Lucius Junius Brutus. According to Ireland, J. M. Field played Titus — " his first prominent part this season." On January 1st, Forrest was Metamora —"for this night only," the bill including The Dumb Lady, a new version of The Mock Doctor. Thorne, Jones, Thornton and Hayden sang between plays, and Valmondi ended a long holiday pleasure.

Master Burke Again

And on January 3rd, away were gone the big stars, all, and into our ken swims the strange little planet of our desire — young Burke. In fact, the next three weeks belong chiefly to Master Joseph. He began with Norval, Mrs. Sharpe being engaged for Lady Randolph. The prodigy then led the orchestra, two other children — Julia and Emma Wheatley, both later to be highly distinguished — favoured with a dance, 33 John Street filled in an interval, and Burke closed the evening's entertainments with The Irish Tutor. On the 5th, the young wonder played Dr. Pangloss, performed a concerto on the violin, and enacted Sir Callaghan O'Brallaghan to the Sir Archy MacSarcasm of no less a personage than Maywood, whose place in the company, we may remark, had never been filled; certainly not by Clarke or Barry. Burke played Dennis Brulgruddery and in Whirligig Hall on the 7th. The first new tragic part of the young Roscius was Romeo on January 9th, his Juliet being Mrs. Blake, a lady whose daughter, Miss Waring, was a mainstay of the Bowery season! Simpson, likewise, condescended as Mercutio. After breathing out his soul in the tomb of the Capulets, Burke played a " grand fantasia on one string," and ended the evening's delights by enacting Looney McTwolter to the John Lump of Placide and the Caleb Quotem of Hilson. I wonder how these trained artists liked participating in so absurd a show?

Perhaps there was difficulty in getting ladies to stoop to his support. Mrs. Barnes and Mrs. Sharpe and Mrs. Blake had hitherto breathed tragic sighs into his youthful ear; and now, on January 14th, came Miss Emery for her first engagement on the Park stage. She played Portia to his Shylock. Really, the historical pen laughs in ink at the absurdity of it all; yet let us not forget that contemporaries took these exhibitions very seriously. After the eleven-year Shylock, Burke closed the evening (January 14th) with the first performance in America of Barney Brallaghan, an afterpiece which at once aligned itself with Whirligig Hall and The March of Intellect as a main staple of popularity in his repertoire:

Barney	Master Burke	Sir Patrick O'Leary	Mr. Foot
Old Brallaghan	Mr. Blakeley	Captain Lucon	Mr. Richings
O'Callaghan	Mr. Woodhull	Lady Clonmere	Mrs. Vernon
O'Toole	Mr. T. Placide	Judy O'Callaghan	Mrs. Wallack
Titus Weatherproof	Mr. H. Placide	Biddy Brallaghan	Mrs. Godey

So there's a fine kettle of Irish fish, prepared for support of the Hibernian Roscius. And, listen to the Mirror of January 15th: "He appears in tragedy, comedy, and farce with great success; but, to our thinking, his personation of Irish characters is by far the best. His *naïveté* and rich natural brogue must always afford pleasure."

Let us get this gifted boy out of the house with all possible speed, for better entertainment on January 24th. On the 17th, he repeated Richard III to the Elizabeth of Miss Emery, and on the 18th enacted Murtoch Delany. For his benefit on the 21st, he almost takes our breath away by daring to act Hamlet, as well as Frederick, in Of Age To-Morrow. He also led the orchestra in an overture, and finished with Barney Brallaghan. Charles Kean was a sufficiently youthful Hamlet, but Master Burke! After this thought-compelling display of precocity, he betook himself to other cities, leaving the stage to Cinderella.

But before Cinderella puts on her slippers, let us retraverse the bleak days of January to pick out other novelties. For Barney Brallaghan we have acknowledged indebtedness to Master Burke. During his stay, other new things slipped into the repertoire, one of them soon to slip out again. On January 8th came a spectacular thing called The Field of the Cloth of Gold — announced on the bill of February 17th (its second night) merely as Cloth of Gold. The resources of the company must have been taxed to make up the huge cast of French and English:

Henry VIII	Mr. Barry	Scrapeface	Mr. Povey
Darnley	Mr. Thorne	Alesop	Mr. Durie
Wolsey	Mr. Nexsen	Wilson	Mr. Blakeley
Sir Cæsar	Mr. Field	Penley	Mr. Bissett
Sir Payan Wileton	Mr. Woodhull	Darby	Mr. T. Placide
Sir Henry Poynings	Mr. Bancker	Francis I	Mr. Richings
Sir Thomas Neville	Mr. Collett	Lord of Arles	Mr. Durie
Richard Hartley	Mr. Wheatley	Bertrand	Mr. Hayden
Richard Hartley Jr.	Mr. Hilson	William of Firstenberg	Mr. Nexsen
Jekin Groby	Mr. Placide	Schoenvelt	Mr. Thornton

Baron Wilsten	Mr. Charlton	Dame Hartley	Mrs. Durie
Lady Constance de Grey	Mrs. Blake	Mrs. Alesop	Mrs. Spiller
Margaret	Mrs. Wheatley	Queen of France	Miss Rogers
Catherine Queen of England	Miss Jessop	Madelette Blaize	Mrs. Godey
Lady Catherine Bulmer	Mrs. Wallack		

The next novelty was as much less pretentious as it was more permanent. The farce of Turning the Tables, brought out on January 13th, had a long popularity; its first cast included Blakeley as Knibbs, Simpson as Jeremiah Bumps, Richings as Thornton, Hilson as Jack Humphries, Thomas Placide as Edgar de Courcy, Mrs. Vernon as Patty Larkins, Mrs. Wallack as Miss Knibbs, and Mrs. Godey as Mrs. Humphries. Burke, be it remembered, was still holding forth three times a week, but the manager filled in with novelties for the "off" nights — those dread consequences of the visitation of visiting stars.

The third January portent was The Wreck Ashore, produced for Barry's benefit on January 18th, and given for the third time on the 25th:

Miles Bertram	Mr. Simpson	Alice	Mrs. Blake
Walter Barnard	Mr. Thorne	Bella	Mrs. Wallack
Captain Grampus	Mr. Barry	Dame Barnard	Mrs. Vernon
Marmaduke Magog	Mr. Blakeley	Dame Fallsfield	Mrs. Spiller
Jemmy Starling	Mr. Placide	Lucy	Mrs. Godey
Blackadder	Mr. Richings	Mrs. Stirling	Mrs. Durie
Avory	Mr. Povey		

Surely the reader will spare me the writing down of the minor characters sustained by the rear-guard composed of Thornton, Hayden, Bissett, Nexsen, Charlton, Wheatley, Durie, Bancker, and J. M. Field; suffice it that they were among those present.

CINDERELLA

The season of 1830–31 was notable for three features — the first appearance of Charles Kean, the first of Master Joseph Burke, and the bringing out of Cinderella. The last came on January 24th, and was the event of the year, so far as production goes. It at once ranged itself with the big operatic-spectacular successes of recent years, Cherry and Fair Star, Peter Wilkins, The Cataract of the Ganges, Der Freischütz, etc. It soon, in fact, surpassed them in popular regard, and has come down to us as one of the outstanding matters of Simpson's long term of management. It was offered about fifty times during its first season, and was revived constantly during the years we are now treating. One Cinderella after another sang her way into the hearts of playgoers, though none quite equalled the original representative — the lovely Mrs. Austin.

Rossini's Cenerentola had been sung in New York by the divine Signorina; it was to figure within a few years in the repertoire of Italian opera companies in the city. But it was not quite Rossini's opera that now enthralled New York. It was an English adaptation by Rophino Lacy, and the advertisements of the first day (January 24th) announced that the music by Rossini was selected from Cenerentola, Armida, Maometto, and Guillaume Tell. The orchestra was led by De Luce, the chorus trained by Metz; Evers painted the scenery, Mead made the dresses, Dunn the machinery, and Chambers the properties. All this detail gravely burdened the printed bills. The cast was nearly perfect, Jones, for one, at last arriving to fame:

Felix	Mr. Jones	Cinderella	Mrs. Austin
Baron Pompolino	Mr. Placide	Clorinda	Mrs. Blake
Alidoro	Mr. Richings	Thisbe	Mrs. Vernon
Dandini	Mr. Thorne	Fairy Queen	Mrs. Wallack
Pedro	Mr. T. Placide		

The fairies were played by Mesdames Godey, Durie, Benjamin, Jessop, Turnbull, Julia Turnbull, Julia and Emma Wheatley, Simms. &c.

I cull a garland from the Mirror of January 29th: "The scenery is splendid. The landscape at the commencement, with a lake and island," and "the last scene, a noble hall," are specially cited. "The transformations are, some of them clever, and all neat; the finest is decidedly the change of the kitchen into the view of a distant palace and gardens by moonlight, when an old rat becomes a fat, chubby, whiskered coachman . . . and divers vermin and reptiles assume the character of bipeds and quadrupeds, adapted to a pumpkin, which is metamorphosed into a splendid car."

In conclusion, Jones, in his singing, "stands far above Mr. Pearman, and every other English vocalist we have heard." The success of the opera, however, "undoubtedly must be ascribed" to Mrs. Austin. But others did well. Thorne was "extremely useful. Mrs. Blake and Mrs. Vernon really struggled [!] through their difficult music in a very creditable manner; and, in acting, they were all we could desire. We may add, that they are better fitted to sustain Mesdames Clorinda and Thisbe than any other two ladies in America. Mr. T. Placide surprised us by his dryness and drollery, as a stupid servant, a part quite worthy of Barnes." Is not the reader pleased to find three Placides, two brothers and a sister (Mrs. Blake) thus satisfying in musical performances, and all to the glory of their grandmother, Mrs. Pownall, hardly forty years before a chief vocal prop of the company in John Street?

This gorgeous production brought joy to all; it brings joy to me and a glad message of days to come when long runs will lighten my load of narrative detail. For the present, on Cinderella nights, the only variety consisted in the afterpieces — Abon Hassan, No Song No Supper, etc., with Thorne and Mrs. Austin in the lead. Let January go out, with a reference to Miss Emery's benefit and last appearance on the 27th, when she played Alicia to the Jane Shore of "a Young Lady, a native of this city . . . her first appearance on any stage." Wemyss says that in 1832 Miss Emery died in beggary and degradation in the Five Points district.

February, except in so far as Cinderella was concerned, was bleak and cold, in and out of the theatre. The Mirror of February 5th shows the condition of things as the worst of theatrical months began:

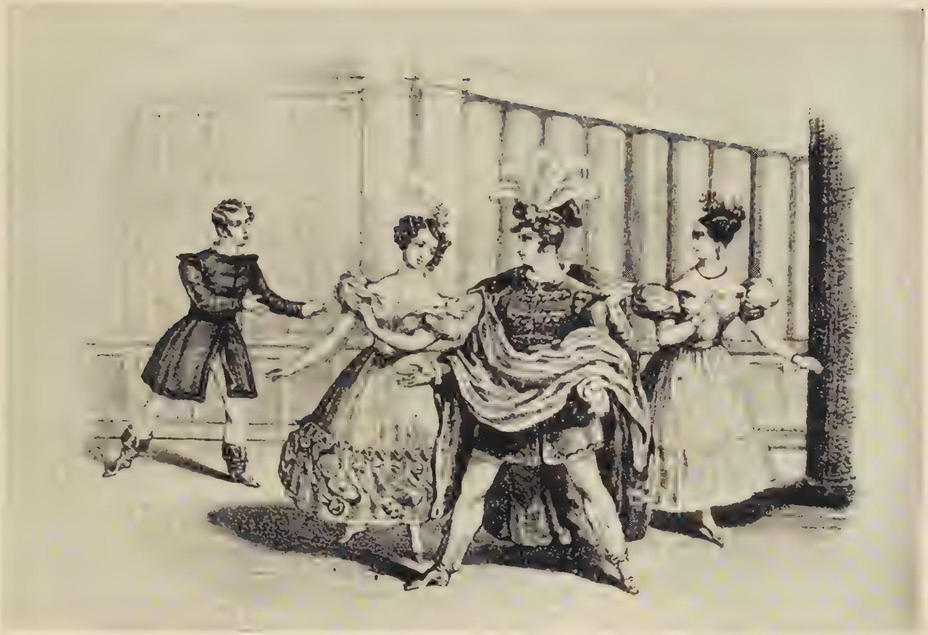
> After the unceasing jingle of bells for the last several weeks, through all hours of the day and night, none will . . . deny that we are emphatically a sleigh-riding community. During the prevalence of snow, the theatres were, of course, not generally well attended. . . .
>
> But now this charming opera [Cinderella] has completely surmounted all . . . obstacles. The most incredible transformations take place with a beautiful and dream-like facility, living fairies float on the bosom of the air, above the branches of the forest, and the most heavenly music comes, sweetly softened by distance, from—no one can tell where. . . . It is acknowledged that Cinderella offers an attraction superior to anything of the kind ever produced in the United States.

Mrs. Sharpe, however, had been re-engaged for two weeks; but it is difficult to make a star out of the stock of yesterday. She re-appeared on February 1st in a new musical play — The Carnival at Naples. Its familiar quality may be gauged by the names of its leading characters:

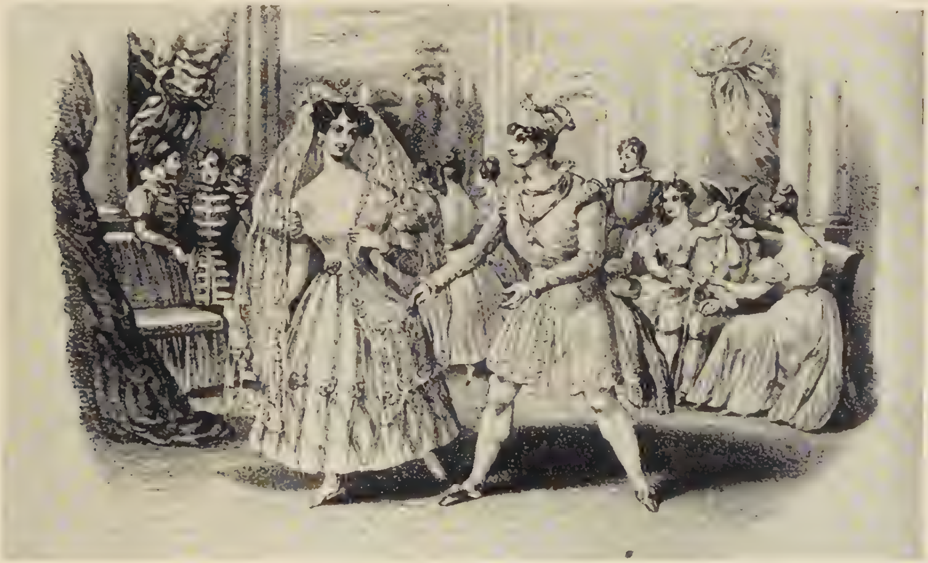
Manfredi	Mr. Barry	Valentine	Mr. Jones
Fortescue	Mr. Simpson	Nina	Mrs. Sharpe
Benedetto	Mr. Woodhull	Aurora	Mrs. Wallack
Rufo	Mr. Richings	Zorantha	Mrs. Wheatley
Dermot O'Donovan	Mr. Thorne	Duchess	Mrs. Vernon

Mrs. Sharpe played Mathilde, in The Bohemian Mother, on February 3rd, and Mrs. Oakly on the 4th. On the 8th came another new play — The Force of Nature — acted the previous summer at the London Haymarket. Simpson was Count d'Harville, Barry was Frederick, Hilson Philip, Mrs. Sharpe the Countess, and Mrs. Wallack Matilda. The benefit of Mrs. Sharpe, and her last appearance before departure for the South, presented, on February 14th, a revival of The East Indian, by M. G. Lewis; Mrs. Sharpe's obliging relatives, Mr. and Mrs. Hackett also appeared — first time this season — in The Times, "revised by the author." Most of Hackett's native-grown plays needed much revision; like many others of later years, they were built around characters fitted for stars, and were found to be impossible in other ways. Let us remember the things written for stars like Lotta, Mr. and Mrs. Florence, and John T. Raymond.

This was a bad season; the Bowery was closed for a great part of February, and Cinderella just kept the Park afloat. The elaborate Cloth



JAMES THORNE, MRS. BLAKE, JOHN JONES AND MRS. VERNON IN CINDERELLA



MRS. AUSTIN AND JOHN JONES IN CINDERELLA

of Gold had only its second performance on the 17th. On February 24th was produced a version of The Water Witch, less successful than C. W. Taylor's, later, at the Bowery. In it Barry played Tom Tiller, Placide Peter Prong, Richings Captain Ludlow, Mrs. Blake Seadrift, and Mrs. Wallack Alida. Thomas Placide as Cicero had another opportunity to show how good he was in negro characters. The scenery involved a moving diorama of a trip through the Narrows, past Ellis Island, and up the river to Hellgate. There were a storm, a waterspout, etc.

March 3rd brought another new farce — Separation and Reparation — with Barry as Baron Malamour, Simpson as Captain Esplanade, Placide as von Grotius, Thomas Placide as Poppinhoff, Mrs. Wheatley as Mme. Gilderland, and Mrs. Blake as Angelique. March 8th collected a posy of the season's offerings — Separation and Reparation, Turning the Tables, a *pas de deux* by the little Wheatleys, and Valmondi, whose Tomb of Terrors we must not forget.

BARTON; NEW PLAYS

On March 9th, Mr. Barton made his first appearance in America, as Hamlet; he was a British provincial actor of some ability. For several years afterwards he was connected with Caldwell in the theatre at New Orleans. He played Lear at the Park on March 12th, and Werner on the 14th and 18th. He and Mrs. Barnes played Macbeth and Lady Macbeth on the 21st. This engagement served merely to distract the public from its present craze for Cinderella. The Mirror of March 19th tells the story of Barton: " A gentlemanly figure and good head, experience . . . and intelligence " for a sphere " less elevated than that in which he has chosen to make his first appearance."

On the night of Barton's début (March 9th), Hamlet was followed by a new farce, Short Stages, or the Convenience of an Inconvenient Distance, an amusing incident in the life of a crusty old man who moves for quiet to the country, only to discover that his home is within easy distance of all the bores he knows. The character of Pat Rooney, the ignorant servant, was afterwards elaborated for Tyrone Power. It was now acted by James Thorne, and his assistants were Blakeley as the peevish Ledger, Barnes as the schoolboy, Tommy Dobbs, Povey as Dobbs, Mrs. Wallack as Miss Ledger, and Mrs. Durie as Mrs. Dobbs. Barnes was the actor featured in the first performances, and he must have been funny as the prying and irresponsible Tommy.

Mid-March (the 16th) brought a serious American play — John Augustus Stone's tragedy of Tancred, King of Sicily, cast thus:

Tancred	Mr. J. M. Field	Angelo	Mr. Barry
Emanuel	Mr. Nexsen	Malazzo	Mr. T. Placide
Romano	Mr. Richings	Bishop	Mr. Wheatley

Officers	Mr. Hayden, Mr. Bissett	Giuseppe	Mr. Blakeley
Friar	Mr. Bancker	Augusta	Mrs. Wallack
Kan Wogan	Mr. Simpson	Child	Miss Turnbull
El Morad	Mr. Povey	Olympia	Mrs. Barnes
Xenarchus	Mr. Woodhull		

When Tancred was given on the 23rd, for the author's benefit, Stone himself played the part of Kan Wogan, the renegade; he also enacted Splash, in the farce of The Young Widow. Tancred had a fourth performance on Mrs. Barnes's night (March 25th).

Two little plays crowd into attention. The first was the highly successful farce of The Jenkinses — or, as the bills invariably print it, The Jenkins', (March 24th):

Mr. Carraway	Mr. Placide	Mrs. John Jenkins	Mrs. Wheatley
John Jenkins	Mr. Barry	Georgiana Jenkins	Mrs. Blake
Master John Jenkins	Mrs. Godey	Martha	Mrs. Godey
Augustus Gingham	Mr. Simpson		

I print the cast as found on the bill of the opening night, now in the Harvard Theatre Collection. I doubt if Mrs. Godey, after the part of Martha, be not a misprint; Mrs. Durie's name is in that position on the bill of April 1st. In any case The Jenkinses was one of the most successful of recent farces; the reader meets it frequently in old programmes.

The second little novelty was The Deuce is in Her, completing Mrs. Barnes's benefit bill, on March 25th. Barnes played Sir Guy Don, Richings was Greville and Field Florid, Mrs. Barnes enacted the Widow Volatile, Mrs. Durie was Lady Trifle, and Mrs. Spiller Lady Crocodile.

Master Burke Again

Early April belonged to Burke; the bubble was far from bursting. Let him re-appear as Richard III and The Irish Tutor (March 28th), and let Mrs. Barnes's Elizabeth again be grotesquely sacrificed in his support in the first character. Let him play Dr. Ollapod for the first time here, on the 30th, and repeat Dr. Pangloss on the 31st. Give over to him Shylock (with Mrs. Barnes as Portia) on April 4th; let Sir Abel Handy and Looney McTwolter follow on the 6th. Allow Young Norval, Bombastes Furioso and The Irish Tutor to make a trio for the 9th. Then, on the 14th, let the devastating phenomenon have a benefit and depart in a blaze of glory, his bill embracing the third act of Hamlet, Dr. Lenitive in The Prize (first time), the trial scene of The Merchant of Venice, and Murtoch Delany. Between shifts he, of course, found time to direct the orchestra — doubtless a sweet sight for fond mammas. Well, I am glad the infant wonder is gone; but let the reader remember my feelings are of a later day. Earlier audiences were not hurt by the incongruity of these tiny stars clustered about with all the best grown up members of the *corps dramatique;* Master Payne, little Miss Lane, Alexina Fisher, the later Denins and Batemans—! All the same, I cannot see how Mrs. Barnes could bring herself to support so unnatural a representative of the great parts in tragedy. Yet, now that I bethink me, Mrs. Barnes was of course a mother.

Return of Hackett; American Plays

In any case, the child is again on the wing. And here comes Hackett, returning after earlier autumn experiences at the Bowery; and very proud and pleased we are to welcome our leading American comedian. We know he will bring native drama, crude and sharp-tanged with racial character; what it lacks in polish of dialogue, it will make up in recognisability of type, and wholesomeness of humour. So welcome, thrice welcome, Hackett! And we shall be very pleased, also, to see Mrs. Hackett once more on the stage of her earlier triumphs.

The popular pair began on April 15th with last year's successes, The Times and Rip Van Winkle. Since the second of these is so important in the history of American literature and American drama, let us transcribe the copy of a bill of this season, now preserved in the Harvard Theatre Collection:

ACT I

Derrick Van Slous, a Burgomaster of Knipen, but reduced in circumstances	Mr. Blakeley
Herman, his son, a wild dissipated youth of 18	Mr. Nexsen
Knickerbocker, (formerly a schoolmaster) clerk to the Burgomaster, in love with Alice	Mr. Richings
Nicholas Vedder, an honest Villager	Mr. Woodhull
Rory Van Clum, an Innkeeper, with an eye to business	Mr. Povey
Clausen, a peasant	Mr. Hayden
Rip	Mr. Hackett
Gustaffe, a boy of 7 years of age, Nephew to Van Winkle	Miss E. Wheatley
Dame Van Winkle	Mrs. Wheatley
Lowenna, daughter to Van Winkle, 5 years old	Miss J. Turnbull
Alice, a Villager	Mrs. Hackett
Swag de Grain, Dwarf of the Mountains	Mr. Collett

That old playbill should help to bring before us the vision of a bygone play of note, with its village scenes, and its passes in the Catskills. In later acts, T. Placide was the grown Gustaffe, and Mrs. Wallack his Lowenna. But Rip himself was the whole play.

This engagement of Hackett was particularly important in the history of the American drama. On April 18th he brought out a prize play, "written by a gentleman of this city"—The Moderns, or, a Trip to the Springs. I wonder if Hackett has received his meed of praise as aider and abettor of the American dramatist? Again the programme must be introduced as a valuable historical document:

Colonel Roanoke, a Virginian		Mr. Woodhull
Alderman Flattenbarrack, a Knickerbocker		Mr. Blakeley
Cicero Flattenbarrack, a modern Orator		Mr. Richings
Charles Resolute, a New Yorker		Mr. Thorne
Augustus Tandem, living by his wits		Mr. Simpson
Tom Ferret, Tandem's servant		Mr. T. Placide
Melodious Migrate, F.O.P. & S.F.C., a Connecticut School and Singing Teacher		Mr. Hackett
Hopeful Allslack	his scholars	Mr. Nexsen
Josiah Longswamp		Mr. Bancker
Zerubabel Sniderkins		Mr. Collett
Hadanezar Ploughshare		Mr. Hayden
Zededee		Miss Wheatley
Jacaniah		Miss E. Wheatley
Mrs. Alderman Flattenbarrack		Mrs. Wheatley
Celestina Flattenbarrack, a compound of romance and affectation		Mrs. Vernon
Hannah Flattenbarrack, a matter of fact personage		Mrs. Godey
Julia Roanoke		Mrs. Wallack
Tabby Tittipup, her maid		Mrs. Hackett
Fan, a negress		Miss Benjamin

The first scene represented Congress Hall, at Saratoga, the second, the "interior of a country schoolhouse," one of the first of a series of since self-perpetuating and always amusing exhibitions of the workings of a veritable school-room.

The next piece produced by the ambitious and redoubtable Hackett came on his benefit night, April 25th. This was another prize play — James K. Paulding's The Lion of the West, or, a Trip to Washington, whose chief character, Colonel Nimrod Wildfire, gave Hackett what remained to the end one of his best chances in interpreting native traits. The play was re-written at least twice, but the core of it always remained this uncouth Kentuckian just elected to Congress. The original cast was as follows:

Governor Bramble, a sensible, testy old gentleman	Mr. Blakeley
Hon. Col. Nimrod Wildfire, a raw Kentuckian, just come to Congress	Mr. Hackett
Roebuck	Mr. Woodhull
Higgins	Mr. Collett
Count de Crillon, a pompous caricature of lofty deportment and high rank	Mr. Richings
Max, the Count's servant, a caricature of high life below stairs	Mr. Field
Snag	Mr. Nexsen
Alcibiades	Mr. Bissett
Cecilia Bramble	Mrs. Sharpe
Pullet	Mrs. Godey

May I inject the information that the afterpiece to the new play was Perfection, Mrs. Sharpe for the first time enacting Kate O'Brien, and thereby following in the footsteps — I had almost said borrowing the cork leg — of Clara Fisher and Mrs. Barnes?

Other Novelties; Forrest

We cannot let April depart without showering down some more blessings of novel intent. April 18th, which gave us the first performance of The Moderns, generously gave us also, from its two hundred night run at the London Adelphi, The Smuggler's Son and the Robber's Daughter, ultimately wedded, these twain, in happiness, if not in crime. The Park cast embraced Woodhull (Count Lanfranco), Blakeley (Almanza), Thorne (Henrico), Thomas Placide (Nicholas di Lasso), Jones (Paulo), Barnes (Tinoco), Barry (Rudolph), Richings (Shabrico, bandit captain), Field (Rufus), Mrs. Wallack (Adriana), Mrs. Blake (Roda), and Julia Turnbull (Florian). There must have been plenty of scenery in the storerooms to deck out a play of this familiar variety. The last new piece of the month was the farce Was I to Blame? produced on the 26th, with Simpson as Edmund Neville, Richings as Lord Charles Everard, Blakeley as Matthew Multiply, Mrs. Blake as Julia, and Miss Jessop as Nora.

April ended with a renewed engagement of Mrs. Austin for Cinderella (beginning on the 26th), a return of Forrest, who started with Metamora on the 27th, and a reincarnation of Jack Robinson's Monkey by Parsloe on the 28th. Forrest played Lear on the 29th, with Mrs. Sharpe as Cordelia, and on the 30th, for Mrs. Hackett's benefit, The Moderns and The Lion of the West held up (or let fall?) the standard of native plays. Mrs. Hackett replaced her sister, Mrs. Sharpe, as Cecilia Bramble in the latter piece. Thus April passed out with The Lion of the West.

The reader may, if he likes, follow Forrest through the usual repertoire — Metamora leading — until May 9th, when he first appeared in another native play written especially for him — the tragedy of Caius Marius, by Richard Penn Smith:

Caius Marius	Mr. Forrest	A Centurion	Mr. Collett
Granius	Mr. Field	A Cimbrian	Mr. Blakeley
Metellus	Mr. Woodhull	Citizens	Povey, Hayden, Bissett
Sulpitius	Mr. Barry	Martha, a Sibyl	Mrs. Sharpe
Sylla	Mr. Richings	Metella	Mrs. Wallack
Cinna	Mr. Nexsen	Servia	Mrs. Durie
Antonius	Mr. T. Placide		

Let me pick some more May flowers of novel pattern. A new melodrama, Comrades and Friends, came on the 13th:

Roland Duroc	Mr. Barry	Valentine	Mr. Blakeley
Charles Valcour	Mr. Simpson	Adolphus	Miss E. Wheatley
Morazzi	Mr. Woodhull	Mme. Derville	Mrs. Wallack
Henry	Mr. Thorne	Mme. Bertrand	Mrs. Vernon
Dumont	Mr. Field	Laurette	Mrs. Blake
La Mouche	Mr. Nexsen	Nina	Miss Jessop
Joseph	Mr. Hayden	Eliza	Miss Rogers
Paul	Mr. Collett		

To one who knows the later history of Julia and Emma Wheatley and Julia Turnbull it is really thrilling to come upon their childish efforts in this season. And here, on the 16th, is Tuckitomba, or, the Obi Sorceress. In this Woodhull appeared as Edwards, a planter, and Julia Turnbull as his son, Henry; Richings was Fletcher, the planter's overseer, and Placide Goliah Fletcher, his twin brother; Parsloe was a dumb negro, Chicati, Povey Cudjee, Barry Tuckitomba, Hilson Nick Dragon, master of a pirate ship, Barnes Kelsen, Thomas Placide Simon Smallthread, a tailor of Jamaica, Mrs. Sharpe Esther, the Obi sorceress, Mrs. Blake Clara, a quadroon girl, and nurse to little Henry, and Mrs. Wallack the planter's wife. The scenic display was very tropical, and ended with a ship in a mass of flame. This gruesome piece ended the May burst of novelty.

Farewell to Lydia Kelly

More touching was the last engagement of the formerly popular Lydia Kelly. Does the reader remember the excitement with which we attended her performances in the mid-twenties? And then came Clara Fisher, and somehow Lydia's glory began to wither. In any case the lady had earned a fortune, and she now bravely and wisely decided to retire to her native land, there to enjoy the fruits of industry, and to leave the New York dramatic world to younger, and *we* can say, more talented exponents.

This farewell had nothing lingering about it; it began on the 13th, with Lady Teazle, and ended on the 20th, with Beatrice. The somewhat indefinite Barton had been engaged to support her, and played Charles Surface and Benedick on the determining nights. Between, he was Jaques to the lady's Rosalind, and Mr. Oakly to the buoyant Kelly's Jealous Wife.

The Mirror, which, we remember, had, a year or two previously, seriously begun to question the propriety and taste of Miss Kelly's acting, took farewell of her in no exalted strain of eulogy. I gather from its lucubrations of May 21st that she was not leaving too soon: "It would be treating her with undeserved injustice to deny her many excellent qualities. She is full of animation, and, when not tempted to overstep the sphere for which she is best fitted, both by nature and education, she rarely fails to command attention, and elicit applause."

This, after all, was not quite the last of Lydia; as we shall see she appeared on July 26th for the farewell benefit of the unfortunate and, as it turned out, the dying Mrs. Gilfert. These two popular women thus took farewell, on the same night, of a public that had so long admired and followed them.

I fear, so fickle is the crowd, that the once adored Lydia's final exit caused less sensation than the return, on May 23rd, for his fourth engage-

J. H. HACKETT AS
NIMROD WILDFIRE

J. H. HACKETT AS
SOLOMON SWOP

THOMAS FLYNN
From a Painting in Possession of The Players

MISS EMERY AS LISETTE
From an Engraving by Illman, after a Drawing by Wageman

ment, of the delectable little Burke, or the constant repetition of Cinderella, now approaching its fortieth representation. Burke's new parts this time were My Lord Duke's Servant (May 30th); Victor Pleyel, in a new farce, Home for the Holidays (June 1st), in which he had the assistance of Richings, Mrs. Wheatley, and thirteen others of the very rank and file of the company; and Cornelius O'Dedimus, in Man and Wife (June 3rd).

For the rest of June we pick novelties wherever, like roses, they bloom. On the 11th, Pelby, formal and uninspired, gave Lucius Junius Brutus, for the benefit of Field, and Hilson enacted Chrononhotonthologos to the Queen of Mrs. Vernon. On the 13th, Barnes, for his benefit, played the third and fourth acts of Romeo and Juliet with Mrs. Barnes. He spoke the "extrumpery" address in the character of Mawworm, and for the first time (as the American advertised) he played Billy Lackaday. More important for Simpson was the forty-second performance of Cinderella, on the following night.

The farce of Highways and Byways had its première on the 16th, with Richings as Charles Stapleton, Barnes as Narcissus Stubble, Povey as James, Mrs. Wheatley as Miss Primly, Mrs. Wallack as Eliza Gordon, and Mrs. Vernon as Susan Platt; Collett, Bissett and Miss Jessop maintained the dignity of the profession in very tiny parts.

Finn, Alexina Fisher, Mrs. Asbury

For the benefit of Mrs. Sharpe, on June 20th, the Hacketts re-appeared in The Moderns, Finn played Mawworm, and Mrs. Sharpe repeated the fascinating Kate O'Brien. The next evening Finn — who had just been at the Chatham — played Philip Garbois, in 102, with Placide as François, Richings as Antoine, and Mrs. Wallack as Isabel. And on Mrs. Blake's night — the 23rd — lo! little Alexina Fisher, aged about ten, played Clari, the seduced maid, and Mrs. Asbury — Mrs. Blake's sister, the Eliza Placide of a few years ago — returned to the stage as Vespina. Finn also enacted Billy Black and Mawworm, the last only in the second and fifth acts.

And here are more visitors. Blake appeared at his wife's benefit as Montmorency, in The Hundred-Pound Note and as Lovel, in High Life below Stairs; in this last, Thayer was My Lord Duke, and Ann Waring, Mrs. Blake's daughter, was Kitty. A family party, one might say. And here are still more: for Woodhull's night (June 24th), D. Reed returned as Sciolto, in The Fair Penitent, Mrs. Barnes as Calista, and Blake as Lothario. Also Alexina Fisher played Young Norval (fourth act) to the Lady Randolph of Mrs. Sharpe. Really, the benefits this season are interesting, if not inspired.

Blake now joined the company. He played Rover on the 28th of

June to Mrs. Vernon's Lady Amaranth, Mrs. Wheatley's Jane, Hilson's John Dory, Barnes's Ephraim and Placide's Sim; what a comedy group! He ended the evening with his favourite three Singles. The season practically flickered out on June 30th with The Secret Tribunal, which proved to be but The House of Aspen, under a new name. D. Reed played Rudiger, the Baron of Aspen, as he had done for Mrs. Barnes's benefit a year ago; Barry, Jones, and Woodhull re-appeared also in their former parts, but Thorne succeeded Richings as Bertram, while Richings assumed the rôle of the Duke, formerly played by Simpson. Mrs. Sharpe replaced Mrs. Barnes as Isabella, Mrs. Wallack taking Mrs. Sharpe's former character of Gertrude.

A Summer Season

As usual, the regular theatrical season ended on the 4th of July; but the house re-opened for a summer term on the 6th. The company showed interesting changes. Hilson ended his long connection with the stock company on Saturday July 2nd, playing his favourite Paul Pry; his departure broke the incomparable comic trio of Hilson, Barnes and Placide so long the glory of the Park. Hilson went away to " star," and as a star he returned briefly, next season. For the summer season now beginning Finn played many of his parts. Mrs. Blake also had left, and Mrs. Sharpe resumed her old place in the company.

Finn ran through a large list: Mawworm, Billy Black, Bailie Nicol Jarvie, Paul Shack (to Placide's Peter), Lord Ogleby, Mr. Gilman, (The Happiest Day of My Life), Shylock (trial scene), Beau Shatterly, William Thompson, Fogrum (in The Slave) and Dr. Lenitive (in The Prize), Bob Logic, Sir Peter Teazle (screen scene), Paul Pry, etc. This range carried him to July 18th, when his benefit evidently took him away. The Post of July 14th flaunts a humorous advertisement, now usual with benefiting comedians, that the " contributions," on " Monday next," would be " appropriated to the relief " of Finn.

The Mirror of July 16th states that " Mr. Finn's style of playing is broadly ludicrous. His delineations are sketched with a strong and masterly hand, and are generally correct, though sometimes rough likenesses. His Paul Pry elicits much approbation, although quite a different thing from Hilson's admirable personation." The Mirror proceeds in a vein that warrants consideration: " The taste of our theatrical community has been so long fed with the most high-seasoned novelties, Forrest, the two Keans, Macready, Clara Fisher, Burke, Cinderella, and a list of *et ceteras*, that many never dream of going to witness the mere efforts of our stock company in a known sterling comedy. Yet we were truly amused the other evening by the spirit and humor " of " the Cure for the Heart Ache

. . . the entertainment was received with convulsions of laughter. . . . Barnes, as old Rapid, defies gravity and all his imps. It is one of his best parts. . . . How fine his mixture of vulgar embarrassment and chuckling delight when he finds himself gallanting Miss Vortex — his *universal* and exuberant servility and overflowing good humour on entering the fashionable circles of the nabob. Mr. Simpson's Young Rapid was, as it always has been, excellent and ludicrous. Placide as Frank Oatland, spirited, finished, and truly natural. Richings, as Charles Stanley, perfectly at ease — and Blakeley made a nabob above mediocrity. We think Field will one day be a useful actor. He has much improved lately. Then where is a Miss Vortex like Mrs. Wheatley? And Mrs. Sharpe, as Jessie Oatland, looked and played well."

Last Appearances of Mrs. Gilfert

This summer season witnessed also the final leave-taking of the once idolised Mrs. Holman-Gilfert. Verily old-timers must have ruminated as Lydia Kelly and she plunged into the void of forgetfulness. Beginning on the 19th with Mrs. Haller, the lady went through Lady Townly (July 21st), Eugenia, in The Foundling of the Forest (July 25th), and on the 26th took a farewell benefit — her very last appearance on the stage. Miss Kelly, "who has kindly deferred her departure for Europe for a few days to appear this evening," made also her final bow to the New York public, in the character of the Widow Cheerly; Clara Fisher sang "Hurrah! for the Emerald Isle," and the first scene of the third act of King John presented the noble beneficiary as Constance. A farce began and ended the entertainment — The Secret and The Jenkinses, respectively. Again one feels the need of an epic or at least an elegiac strain; Mrs. Gilfert seems to me the best actress that had left our stage since Mrs. Merry died. In a few months she had passed into the beyond.

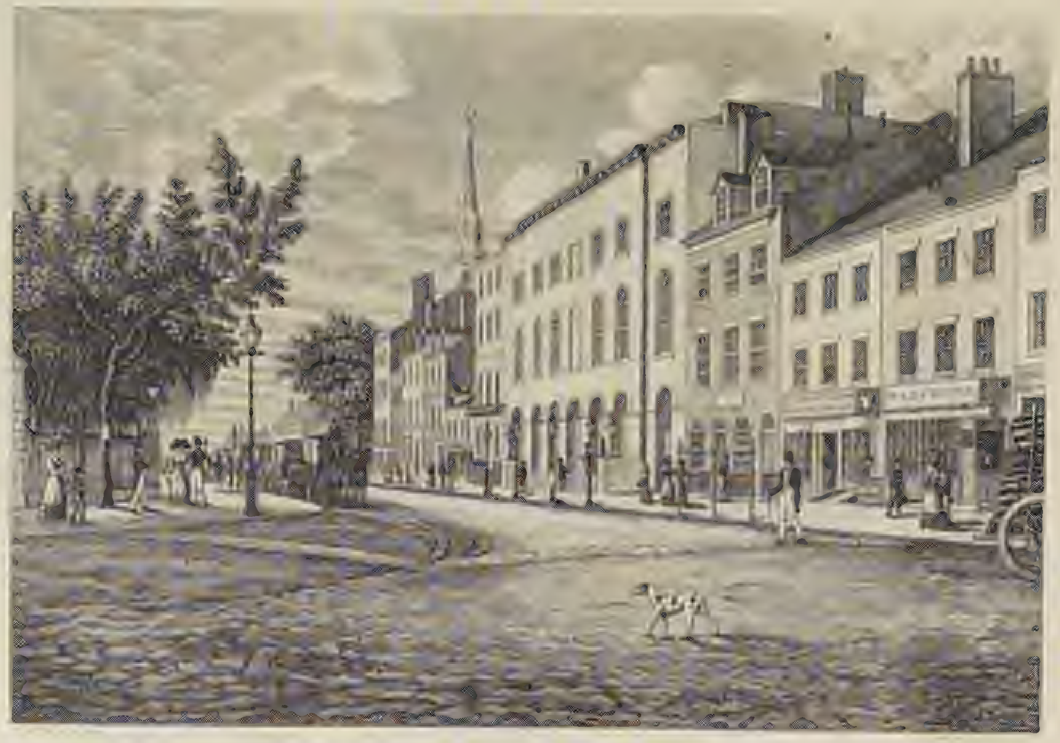
The season ended on July 29th, with a benefit for Simpson. The beautiful Cinderella was the bill, Mrs. Sharpe replacing the permanently absent Mrs. Blake as Clorinda, as indeed she had done earlier in June. Mrs. Durie, also, in some recent performances had been Thisbe, *vice* Mrs. Vernon temporarily out of the bills.

The season's great attractions were Charles Kean, Master Burke, Cinderella; the losses were Miss Kelly and Mrs. Gilfert, the last melancholy and deplorable. The reader notes that Kean had appeared but seldom, in comparison with Master Burke. It will not do to cry out against a depraved taste; Kean himself was hardly more than a child, though his stature enabled him to pass as an equal among the Park company. After all, like it or not, we admit that Burke was the sensational hit of 1830–31.

The French Company

As so often lately, the departure of the regulars but left room for the operatic and dramatic forces of the New Orleans theatre. The exotic company began on August 2nd with La Fausse Agnes, and a timely piece, The 27th, 28th and 29th of July. The casts included many old favourites, Privat, Alfred, Deschamps, Victorin, Royol, Curto, Théodore, Alexandre, Notaire, Mmes. St. Clair, Chollet, Clozel and Paradol. On the 3rd — the company played but three times a week — St. Aubin appeared in Scribe and Delavigne's play, Le Diplomate, followed by the vaudeville of Louise, ou la Réparation.

On the 5th Prudhomme assumed the title-rôle in Napoleon, ou Schœnbrunn and St. Helena. New performers were Toussaint, Marchand, Gourdault, and Mme. Georges. Operatic treats on subsequent dates were the well-tried Jean de Paris, La Pie Voleuse, Guillaume Tell (music by Gretry, not Rossini) and La Muette de Portici. This impresses me as rational summer entertainment. The cast of Guillaume Tell on August 12th included Privat as Tell, Mme. Georges as Guillaume fils, Curto as Gesler, Mme. Paradol as Edwige, and Mme. St. Clair as Marie. La Muette de Portici on the 15th enlisted St. Aubin as Masaniello, Mme. Paradol as Fenella, Mme. St. Clair as la Princesse, Privat as Pietro, and Deschamps as Alphonse. Boieldieu's Le Petit Chaperon Rouge, on August 17th, was sung by Privat as Baron Rodolphe, Deschamps as Comte Roger, Notaire as Maître Job, Curto as L'Hermite, Royol as Edmund, Mme. Paradol as Rose, Mme. Chollet as Mère Berthe, and Mme. Milon as Nanette. La Dame Blanche was the offering of August 20th; and Rossini's Le Comte Ory, on the 22nd, promised Deschamps in the title-rôle, Privat as Raimbard, Mme. Paradol as Isolier, the page, Mme. St. Clair as the Comtesse, Mme. Chollet as Ragonde, and Mme. Georges as Alice. On August 24th — positively the last night of the season — La Muette de Portici was sung for the third time, and the bill concluded with Napoleon à Berlin. Vaudevilles, in the later period, were Le Menteur Véridique (August 6th), Le Fils de l'Homme, ou Souvenirs de 1824 (also on the 6th), La Famille du Baron (August 10th), La Somnambule (12th), La Famille de l'Apothicaire (20th), Tony (22nd), and La Cocarde Tricolore (23rd).



THE PARK THEATRE, 1830

CHAPTER II

THE BOWERY AND THE CHATHAM; MISCELLANEOUS, 1830-1831

THE season of 1830–31 may be said to have started when the Bowery opened on August 2, 1830. This handsome house, it will be remembered, had been closed during most of the preceding season; Price and Simpson had secured control and simply snuffed out rivalry. Whether such suppression was too costly, or whether they were grown more generous, I cannot say; in any case, Thomas S. Hamblin flung wide the doors on August 2nd, and inaugurated a management that was to last (with intermissions) for twenty years, and was to give tone and colour to certain aspects of New York dramatics for all that time. One may not have approved, but one knew what was meant by the expressions, " Bowery melodrama," " Bowery actors," etc. The connotation of these terms was a matter of slow growth; certainly there was nothing in Hamblin's first bills of 1830–31 to indicate the descent to thrills and horrors that in later days caused pit and gallery to whistle and yell and roar delight in volleys of unmitigated thunder. On the contrary, the new manager began with quiet, classical offerings that may have disappointed some of his earlier patrons. Ireland states that Hackett was at first joined with Hamblin in the venture; artistically he was, but there is no hint of commercial union in the advertisements in the American, which for a day or two before the auspicious event, lyrically expounded the joys of the opening of the " splendid establishment, remarkable for its lofty location and thorough ventilation, being ever airy and comfortable in the hottest months." Blake was set down as stage manager, F. Grain as " artist," and Holloway as leader of the orchestra. The advertisements proceed:

> MONDAY EVENING, August 2d, will be performed the celebrated comedy of THE SCHOOL FOR SCANDAL—Sir Peter Teazle, Mr. Cowell; Sir Oliver Surface, Mr. C. L. Green; Joseph Surface, Mr. Rowbotham; Charles Surface, Mr. Blake; Crabtree, Mr. Roberts; Lady Teazle, Mrs. Hamblin; Mrs. Candor, Mrs. Hackett; Maria, Miss Vaughan. After the comedy, Madame Labasse will appear in her celebrated Pas Seul, "I've been roaming," as first danced by her in this theatre. After which, first time at this theatre, a new interlude, entitled, TEDDY THE TILER—Tim, Mr. Tuthill; Teddy, Mr. Green; Lord Dunderford, Mr. C. L. Green; Oriel, Miss Waring; Lady Dunderford,

> Mrs. Carr. Madame Labasse & Monsieur Barbiere will appear in a Grand Pas de Deux. To conclude with the popular farce of THE LOTTERY TICKET—Capias, Mr. Blake; Wormwood, Mr. Roberts; Susan, Mrs. Cowell; Mrs. Corset, Mrs. Carr.
>
> Doors open at 7, and performance to commence at half past 7 o'clock. Boxes 75 cents; Pit, 37½ cts; Gallery, 25 cts.

This announcement promised good entertainment. The company, we realise, was interesting, if not brilliant. John Greene, who played Teddy the Tiler, was an admirable impersonator of Irish characters; he is distinguished from Charles L. Green, also a member of the company, by the Hibernicism in his characters and the extra *e* at the end of his name. That difference, I admit, is not visible in Hamblin's original advertisements. Mrs. John Greene we know as a very competent actress in tragedy and "heavies"; she also belonged to the Bowery company of 1830–31. C. L. Green's "line" as impersonator of second old men is indicated by his first part here — Sir Oliver Surface.

The Park, which was still struggling on with the then customary summer season, tried to countercheck Hamblin by offering for the same evening its more familiar cast of The School for Scandal: Barnes and Lydia Kelly, Simpson, Barry, and Mrs. Blake (as Mrs. Candour). The Blakes, it will be seen, were thus divided between the opposing camps. Ireland states that Rowbotham (down for Joseph at the Bowery) made on that evening his first appearance in New York; as a matter of fact, he did not then appear. The review of the opening night in the American of August 5th, asserts that "the intended representative" of Joseph "was absent, and Mr. [John] Woodhull was substituted at short notice."

There is to me something exhilarating in Hamblin's bills of those hot August nights; many of the performances I should have liked to see. In addition to a good company, the manager had engaged a number of popular stars; consequently he was not forced to exhibit ephemeralities — Teddy the Tiler was, except for one, soon to be noted, his only novelty. Certainly the Bowery of blood and thunder was not prognosticated in this first fine month of Hamblin's sway. Gilfert's best dreams seemed fulfilled in the offerings of his successor.

Let us plunge recklessly and swim for the joy of swimming. The second night was not so alluring to our backward-reaching vision; Blake and Mrs. Hamblin as Belmour and Harriet in Is He Jealous? a *pas de deux* by M. and Mme. Edouard; The Forty Thieves, with Roberts as Ali Baba, and Mrs. Hackett as Cogia; and The Hundred-Pound Note, with Roberts in his inimitable performance of Billy Black, Blake as Montmorency, and Mrs. Hackett as Harriet Arlington. And yet, now that I bethink me, what could be more alluring than this bill on an August night? In any case, Hamblin fired heavier artillery on the 4th: he himself played Hamlet (a part in which he was liked); our old friend James M. Scott was the Ghost, Roberts was Polonius, Jackson the King, Mrs. Greene Gertrude, and Mrs. Hamblin Ophelia. This is assuredly a good cast, and needed not — what it had — trailing after-inducements of a dance by Mmes. Labasse and Edouard, and the second performance of Teddy the Tiler.

Hamblin was a good advertiser; he needed no press-agent. On the 4th he tailed his newspaper-announcement with an offered reward of $50 for the discovery of the "inimicable" persons who had torn down and defaced his bills. Similar pronouncements we have met in the past; of course the inference is, in such cases, that the rival establishment is the offender. One's sword thus cuts two ways, and one probably saves one's $50 in the bargain.

August 5th brought another desirable star — Hackett, who played Jonathan Swop (introducing the favourite Yankee story of Uncle Ben), and Monsieur Morbleu. In the first piece Roberts was Andrew Bang and Miss Waring Fanny. On this same evening another old acquaintance passed before us: "In compliance with the wishes of numerous strangers" [New York was then, as always, a great summer resort], the Moving Diorama of the Hudson River was revealed. Stars! Stars!! Stars!!! Here, on the 6th was Cooper, playing Pierre to the Jaffier of Hamblin and the Belvidera of Mrs. Hamblin; this tragedy was followed by John Greene as Murtoch Delany, Miss Searle as Cubba, and Miss Waring as Louisa. Keep your eye on the rapidly advancing Miss Waring. The next night (August 7th) Hackett's Industrious Doolittle in The Times, was supported by the Richard Dashwould of Hutchings, the Traffic of C. L. Green, the Mrs. Traffic of Mrs. Jones, and the Caroline of Mrs. Hackett. Hackett also played Sylvester Daggerwood, and James Greene followed with the big "hit"— Teddy the Tiler.

Here is good, possibly great acting: Othello, on the 9th, with Hamblin as the Moor, Cooper as Iago, Roberts as Roderigo, Blake as Cassio, Mrs. Hamblin as Desdemona. On the same evening, in Teddy the Tiler, Mrs. Jones, the leading old woman of the company, played Lady Dunderford, *vice* the undistinguishable Mrs. Carr, of the opening performance. On the next evening (August 10th), Tuthill (why not John Greene?) played Terry O'Rourke, with C. L. Green as Dr. Flail and Miss Kent as Rosa. This was but preliminary to Hackett's Rip Van Winkle (Mrs. Jones as the Dame) and his Monsieur Morbleu.

And here decidedly is more of the palmy days: Julius Cæsar on August 11th with Cooper as Antony, Hamblin as Brutus, James M. Scott as Cæsar, George W. Hazard as Octavius, Miss Waring as Calpurnia, and Mrs. Greene as Portia; the only weak spot was the Cassius of Blake — he simply could not have done it well, I swear. The Hazard who played here as Octavius, had, according to Ireland, made his début, on August

5th, as Tom King in Monsieur Tonson. He had one year of remarkable success — then died, at the age of 22. Julius Cæsar, on this occasion, was followed by Family Jars, with Roberts as Delph, Reed as Diggory, Mrs. Hackett as Liddy, and Miss Waring as Emily. Are not these good bills, O Mr. Simpson of the Park? Do they not trouble you, as your own season is about to begin? Are you sure that Charles Kean and Master Burke will offset such offerings in the Bowery?

We simply cannot attend every evening; therefore, let us skip to August 13th, when Mr. and Mrs. Hamblin played Romeo and Juliet, with Cooper as Mercutio, Scott as Tybalt, and Roberts as Peter. Or shall we wait till the 14th, when Mme. Hutin-Labasse, for her benefit, brought out a new tragic melodrama — The Fate of Calas — with J. M. Scott as Jean Calas, Blake as Mark Antoine Calas, Roberts as Laurence, C. Green as Jacob, Hazard as Edouard, Mrs. Hackett as Jeannette, Miss Waring as Pauline, and Mrs. Greene as Mme. Calas? This cast is in the American of the 24th.

August 16th offered Cooper in his favourite part of Damon, with Mr. and Mrs. Hamblin as Pythias and Hermion. In the afterpiece of Nature and Philosophy, Mrs. Hamblin was Colin, and Miss Waring Eliza. And lo! on the 17th, another planet swims into our ken; Barrett played Doricourt to the Letitia of Mrs. Hamblin, the Mrs. Racket of Mrs. Hackett, the Flutter of Blake, and the Hardy of Roberts; I hope the audience liked this better than The Fate of Calas, which concluded the bill. If not, they might just as well, on August 18th, have preferred the Little Pickle of Mrs. Hamblin, to the preceding King John, with Hamblin in the name-part, Cooper as Faulconbridge, Miss Waring as Prince Henry (Arthur?), Scott as Hubert, Mrs. J. Greene as Elinor, and Mrs. Sharpe (her first appearance) as Constance.

Does one note a declining tendency in Cooper? Is he acting " second " parts? What of Glenalvon, which he played on August 20th (at his benefit, to be sure), to the Old Norval of Hamblin (another " second "), the Young Norval of Mrs. Hamblin, the Lord Randolph of James M. Scott, and the Lady Randolph of Mrs. Sharpe? But, of greater importance, what does the reader think of that very interesting cast of Home's tragedy? Douglas was followed on that evening, by Hackett in Down East, and by Barrett as Mr. Tibbs. What a collection of celebrities! But Barrett was chief on August 21st, when he played Duke Aranza, assisted by Blake, Roberts, Miss Waring, Mrs. Hackett, and Mrs. Hamblin, in parts the reader can easily assign.

Hamblin's Macbeth, on the 23rd, was supported by Mrs. Sharpe's Lady Macbeth, Barrett's Macduff, Scott's Banquo, and Hazard's Malcolm. Barrett's Mirabel, on the 24th, was followed by The Fate of Calas, which seems to have been a pretty success of the early season. Hamblin was now combating the French company at the Park, but I fancy he was succeeding. Barrett's benefit on the 25th brought an interesting cast of Amateurs and Actors, with Faulkner as Elderberry, Hazard as O. P. Bustle, Barrett as Wing, and Roberts as Geoffrey Muffincap. They took their theatrical joys in large doses then; after Amateurs and Actors, Barrett played Puff to the Whiskerandos of Roberts, and the Tilburina of Mrs. Hackett, and ended the bill with Tom and Jerry, the three musketeers of Cockaigne being played by Barrett, Blake and Roberts, with Mrs. Hackett as Kate.

Booth

Those who thought that, with the departure of Cooper, Hackett and Barrett, Hamblin would be left prostrate on the field, were mistaken; on August 31st — the very eve of the opening of the new season at the Park, a season which was to launch young Kean as Richard — Hamblin curdled their joy by himself producing Richard III, with Booth as the tyrant, Hamblin as Richmond, Blake as Buckingham, Scott as Henry VI, Mrs. Hamblin as Elizabeth, Mrs. Greene as Anne, and Mrs. Jones as the Duchess of York. At the Park, next night, in support of Kean's Richard, the same parts were enacted, respectively, as we saw, by Simpson, Woodhull, Foot, Mrs. Barnes, Mrs. Blake, and Mrs. Wheatley. As regards the men, I cannot doubt the sonorous superiority of the Bowery array; I can imagine Hamblin-Richmond sending wireless messages of scorn and challenge to Simpson-Richmond on the Bosworth Field at Park Row. So on with your stripling Richard to-morrow; we of the Bowery are made of sterner stuff!

On this very 31st, Hamblin "announces that the extraordinary success of this establishment during the last month has induced him to become the lessee for one year." So there, and then again there, Mr. Simpson! Perhaps it was about at this time that Hackett withdrew from the management — if, indeed, he had ever had part in it. We know from announcements of the previous year that Hackett had some share in the negotiations that put Price and Simpson in control of the house.

Booth's performances went through the familiar range of Sir Giles Overreach (played the night before poor Kean essayed it at the Park), Richard (himself again?) and King Lear (with Hamblin and Mrs. Hamblin as Edgar and Cordelia — *à la* Tate, I wonder?). Then having, as it were spiked the Park guns and showed exactly how the parts should be played, Booth was allowed to depart. The tragic mantle now covered Hamblin alone, and, on September 6th, he and his wife appeared in Hamlet. Hackett, in these early September days, also re-appeared in familiar parts.

On September 1st, meanwhile, had begun a successful production of Kenilworth, with a cast showing the strength of the company: Blake as

Leicester, Scott as Varney, W. Jones as Anthony Foster, Tuthill as Lambourne, John Greene as Blount, Roberts as Wayland Smith, Hazard as Tressilian, Mrs. Hamblin as Amy Robsart (part beloved of actresses from Mrs. Barnes to Adelaide Neilson), Mrs. Greene as Elizabeth, and Miss Waring as the Countess of Rutland. This cast impresses me. The reader, by the way, is wondering what has become of Mr. and Mrs. Cowell, who figured in the opening casts of Hamblin's season; well, they simply faded away. Cowell, we saw, played Crack — his only appearance there — at the Park on September 3rd. I suspect that Cowell was an incurable rover. In any case, if one looked for comedians in those days at the Bowery, he had Roberts, and, on "star" nights, Hackett; who, under such circumstances, could miss Cowell, whose vogue, in any case, had died at least five years previously in the arena (or near it) of the Broadway Circus? Hackett, by the way, played Paul Pry at the Bowery on September 8th — a part he did not often attempt. This time it was "in consequence of various requests at the Box Office."

George W. Hazard; Holland; Gates

Here is something that makes us lament Hazard's early death, next year. On September 10th, Barbarossa was announced, with the attractive young man as Selim, and it was asserted that the play was got up for him because of the strong manifestations of approval for his recent performances. He repeated Selim on the 13th, and, on the 15th, his young head might well have been turned, on finding himself enacting Othello to the Iago of no less a personage than Thomas Abthorpe Cooper. Verily, in that combination the old order and the new faced each other with a river of more than thirty years between. Hazard played Young Norval on the 16th, with Hamblin and Cooper as Old Norval and Glenalvon, as before, but with the competent Mrs. Greene succeeding Mrs. Sharpe as Lady Randolph. Young Hazard, in these days of his success, is an appealing figure. And here is more glory for his youthful brow! On the 17th he played Jaffier to Cooper's Pierre and Mrs. Hamblin's Belvidera. He repeated Selim in Barbarossa, on the 20th. Rolla next fell to him (September 21st); then Hemeya (September 22nd), to the Malec of Cooper, the Pescara of Hamblin, and the Florinda of Mrs. Hamblin. This success seems to me little short of miraculous; but such things happen in the theatre, granted the qualities assigned to Hazard by Ireland: "To a fine person and an expressive face, he added a powerful voice, a carriage easy and unconstrained, a just conception of character, and a remarkable facility of embodying and conveying it to an audience."

Meantime, leaving Hazard in these early triumphs, I must go back to pick up some interesting details. On September 14th, the popular

William F. Gates was added to the company, making his first appearance surprisingly as Horatio, in Hamlet; on the same evening, George Holland returned to the stage of his earliest acclaim, in the ever-popular absurdity, The Day after the Fair. Holland, though no great actor, was an extraordinary entertainer. He played Thomas, in The Secret, on the 16th, and repeated The Day after the Fair, on the 17th. Doubtless joy reigned in the Bowery. On the 18th, I scent the approaching doom; Hamblin revived The Avenger, or, the Moor of Sicily, a melodrama I had utterly forgotten, and himself assumed the part of John di Procida, with Blake as Alessandro, Mrs. Greene as Stella, and Ann Waring as Valentina. Could it be that the fine plays he had so far given no longer attracted? that he must appeal to lower tastes? Is this the first irruption of blood and thunder into the realm of Hamblin? Alas! I fear it. The melodrama, at all events, was given several times now, leaving a smudge on a clean page of Bowery history.

But here is more cheerful matter, anticipatory, perhaps, of Mitchell's Olympic, of Harrigan and Hart, and of Weber and Fields. Here, on September 22nd, is a new local burletta, The Elbow Shakers, or, a Peep at the Five Points. And in it appear Holland as Billy Bladder, Roberts as Tommy Cutlet, and Mrs. Hackett as Sally Scraggs. But The Avenger goes on, whereas Billy Bladder soon bursts. Meantime, Hazard played George Barnwell (September 23rd), Alexander the Great and Carwin (these two for his benefit on the 27th), and took the leading part in Paul Clifford on September 28th.

PAUL CLIFFORD

The Bowery, before any other theatre in New York, started the custom of continuous runs for successful plays. The traditional practice was to change the bill nightly; plays were not expected to run — no matter what their success — to the extrusion of familiar matter from the repertoire. The Bowery we shall find, before the end of the decade we are discussing, 1830–40, allowing melodramas to run as long as the public desired, sometimes, even, without curtain-raiser or afterpiece. That mecca of our desires is not quite reached in 1830; yet signs point that way with Paul Clifford, first brought out on September 28th.

The era of dramatisation of Walter Scott was passing; but Bulwer-Lytton, Cooper and Dickens were in the not-far-away. In adaptations of this sort, Louisa Medina, one of the numerous Mrs. Hamblins or nearly so of the future, became very expert; she sent many a novel of the day hurtling through the theatrical firmament. Paul Clifford started the scheme for Hamblin; he gave the leading part to his promising Hazard, and all was well for some time to come.

The cast, printed in part in the American, included Hazard as Paul, Blake as Augustus Tomlinson, Scott as Sir William Brandon, Roberts as Dunacre, Tuthill as Ned Pepper, and Mrs. Hamblin as Lucy Brandon. It was repeated for five nights in succession, and frequently thereafter. Of course it was not given by itself; Holland played in the farcical afterpieces, or occasionally Paul Clifford would itself, by melodramatic right immemorial, be the afterpiece to a tragedy. On October 1st, it so followed Barbarossa, Hazard appearing in both plays.

Madame Feron, Mrs. Knight, Plumer

One cause of interruption in the run of the successful drama was the engagement of operatic stars, to offset the appearance of Mrs. Austin at the Park. The musical feast began on October 4th with The Marriage of Figaro, Mme. Feron appearing as Susanna, Mrs. Knight as Cherubino, and Plumer as Almaviva. Others in a cast not strictly operatic were Holland as Antonio and Mrs. Hackett as the Countess. The afterpiece was Of Age To-Morrow, with Mme. Feron as Maria. The Mirror, in reviewing this and subsequent performances, laments that the orchestral accompaniments are so bad as to ruin the best efforts of Mme. Feron; the chorus also was severely criticised. I fancy, also, that the Bowery audiences did not really care for opera. The Signorina sang at Gilfert's theatre before exceptional crowds. In justice to Hamblin we must admit that Mrs. Austin at this very time was singing at the Park with such absurd support as could be rendered by Richings, as chief male vocalist.

The next "opera" at the Bowery was The Exile (October 6th), cast thus: Plumer as Calman, Hamblin as Daran, Blake as Altradorf, Roberts as Servitz, Mme. Feron as Catherine, and Mrs. Knight as Alexina. Gretna Green closed the bill, with Mrs. Knight as Betty Finikin. I am not impressed by the operatic strength of the male contingent. In Guy Mannering, on the 8th, Mme. Feron was Lucy, Mrs. Knight Julia, and Plumer Henry Bertram. Perhaps it is well to throw a veil of secrecy over the others. The second offering of the evening was The Quartette, Mme. Feron singing Mme. de Luceval. After clearing off the benefits, the singers quickly disappeared. For Mrs. Knight's, on the 12th, Rob Roy presented Mrs. Hackett as Francis, Hazard as Rashleigh, Roberts as Bailie Nicol Jarvie, Hamblin as Rob Roy, Mrs. Knight as Diana, and Mrs. Hamblin as Helen. A concert followed, with Mme. Feron, Rosich, and Holland, in turn succeeded by The Prize, Roberts playing Dr. Lenitive, and Mme. Feron Caroline. In the Siege of Belgrade (Mme. Feron's benefit) on the 14th, Mrs. Hackett was the Seraskier and Mme. Feron Lilla. The evening ended with Mrs. Knight as Rosina, and Mme. Feron as Phebe. Finally, for Hamblin's benefit on the 15th, The Merchant of Venice presented him as Shylock, Hazard as Bassanio, Mrs. Hamblin as Portia and Mrs. Knight as Nerissa. And Plumer? He had disagreed violently with the manager, and refused to play Henry Bertram on the 8th. The management substituted Walton, of Philadelphia, and Plumer sat in a box, says Ireland, distributing handbills to the audience, who finally compelled him to leave the theatre. And that is why Mrs. Hackett was forced to sing Francis and the Seraskier — her contralto being the nearest approach to a tenor then available.

Thus ended Hamblin's attempt at opera; an attempt, so far as I know, not repeated. The Bowery had other fields to conquer. Besides, regular Italian Opera was soon to enchant lovers of melody.

J. J. Adams, Judah, Mrs. Pelby, Augustus A. Addams

Other new faces appealed. On the 16th, James Anderson, best of stage Irishmen before the advent of Tyrone Power, replaced John Greene as Teddy the Tiler; don't expect any theatrical company to be stable! John Jay Adams now came on the tragic horizon. His Hamlet (October 18th) was followed on successive nights by Othello (Blake as Iago!), William Tell, Rolla, and Hamlet again, the last on October 25th. In Hamlet, Judah had played the Ghost; on the 21st he had been seen as Rolando in The Honeymoon, and as Carwin in Thérèse. He was Pizarro to Adams's Rolla (following as M. Tonson, in the afterpiece), and on the 23rd, King Henry to Hamblin's Richard III.

Another interesting feature of the season was the engagement of Mrs. Pelby and her daughter Ophelia; they made their first appearance, on October 22nd, as Elvira and Cora, respectively, to Adams's Rolla. Furthermore, when Hamblin played Richard III, on the 23rd, Mrs. Pelby was Elizabeth, and her daughter the Lady Anne. The young lady, who had not been seen here since childhood, gained a strong hold on Bowery audiences, sharing their affections with young Ann Waring, who, in fact, a very young girl, was ridiculously cast as the old Duchess, on that same night. But before we continue along the pathway of the stars, let us call attention to the first performance (October 25th) of Richelieu, or, Half an Hour's Courtship, with Blake as Richelieu, Gates as Marshal de la Fête, and Mrs. Hamblin as Madame de Guise.

And where was the popular Hazard? He must be sought, I suppose, in neighbouring cities. Meantime, the brilliant Augustus A. Addams began, on October 26th, his first engagement at the Bowery. We remember a few performances of his at the Chatham, but Hamblin announced him, truly, as "of the Boston Theatre." His first part was the Stranger, to Mrs. Pelby's Mrs. Haller, and Mrs. Hackett's Countess. On the same evening Miss Pelby acted Myrtillo, in The Broken Sword, with Sarzedas as Zavior.

It would have been delightful to attend J. J. Adams's benefit on October 27th, when he played Brutus, Augustus Addams was Collatinus, Blake Titus, Judah Tarquin, Mrs. Pelby Tullia, Ophelia Pelby Tarquinia, and Miss Waring Lucretia. This is a most interesting cast for Payne's tragedy. The bill also included songs by G. W. Dixon, and a performance of Abel Drugger by J. J. Adams. Augustus Addams tried Virginius on the 28th, with Judah as Icilius, Mrs. Pelby as Servia, and Mrs. Hamblin as Virginia. Another interesting distribution came on the 29th, when Hamblin was Macbeth, Gates (!) Malcolm, Blake (!) Macduff, Augustus Addams Banquo, and Mrs. Pelby Lady Macbeth. Mrs. Greene had gone with her husband; hence there was room for Mrs. Pelby. Augustus Addams's Damon, on the 30th, had the support of Mrs. Pelby as Calanthe, and Mrs. Hamblin as Hermion. On the same evening the inevitable Herr Cline re-appeared on the elastic cord, and Hyatt (who evidently replaced Roberts, departed) enacted Crack. One sees that the stock company changed even as the stars. Hyatt's playing Wormwood on the 1st of November was certain sign of Roberts's departure.

Let us speed. St. Mark's Eve, or, the Tribunal of Venice, started on a short run on November 2nd, with Ferdinand Durang (his first appearance) as Robert; Mrs. Hackett was Laurentine, Jackson Vincente, Hyatt Urbino, and Judah Zenaldi. Hamblin played Zanga, in The Revenge, on November 5th, and Octavian to Mrs. Pelby's Floranthe on the 6th. Augustus Addams was Earl Osmond on the 8th, with Mrs. Pelby as the ghostly mother and Miss Pelby as Angela; he was William Tell on the 9th, Miss Pelby being Albert, and Miss Waring Agnes.

MIANTONIMOH

Bulwer-Lytton having yielded Paul Clifford, Cooper was called upon for play-material. This was supplied in Miantonimoh, or, the Wept of Wish-ton-Wish, produced on November 12th, with this cast:

Conanchet	Mr. A. Addams	Dr. Ergot	Mr. Hyatt
Metacom	Mr. Farren	Nipsett	Mr. Taylor
Uncas	Mr. Judah	Naramattah	Mrs. Hamblin
Heathcote	Mr. Gates	Ruth	Mrs. Pelby
Content	Mr. F. Durang	Faith	Mrs. Hackett
Eben Dudley	Mr. Tuthill	Martha	Miss Waring

We shall soon find Celeste disporting in a version of the same story; meantime we can rejoice in the success of Augustus Addams as Conanchet, and think how attractive sounds the rest of the cast. The name of Farren opposite the part of Metacom, in the American newspaper's advertisement for the first day puzzles me; George P. Farren did not appear here until the 7th. Was he assigned the part, without playing it? Gilmore is cast for Metacom in later advertisements of the play. Miantonimoh ran very strong for a while; the day of continuous runs is prognosticated by this, as by Paul Clifford. The seventh performance of the Indian drama was given on November 20th. Its career was interrupted on the 22nd by a performance of Othello, Augustus Addams playing Iago to Hamblin's Moor, Mrs. Pelby's Emilia, and Mrs. Hamblin's Desdemona. Also, on the 23rd, Mrs. Hackett's benefit resigned the stage to her husband's Rip Van Winkle and Major Bunker, as well as to her own Priscilla Tomboy. For Evacuation Day, we remember that the Park gave a French piece, Three Days in Paris, or, Vive la Liberté; the Bowery likewise celebrated the events of 1830 in France by producing France Triumphant, or, the Downfall of Tyranny. Participants in the triumph, such as it was, were Gates as Ed. Morrison, Tuthill as Antoine Lassalle, Hyatt as Benj. Pringle, Taylor as Villars, Mrs. Pelby as Victoire, and Miss Waring as Betsy. By the time this patriotic stuff was cleared away, Hamblin was ready (November 29th) with a spectacular The Lady of the Lake, in which he played Roderick Dhu, Blake Fitz-James, Jackson Douglas, Miss Waring Malcolm, Taylor Allanbane, Miss Pelby Ellen and Mrs. Hamblin Blanch of Devon. After two or three performances, it gave room to a renewed run of Miantonimoh, which began its sway again on December 3rd, on which evening Teddy the Tiler also re-appeared with James Anderson.

We recall that David Williams, last surviving captor of Major André, visited the Park Theatre on December 3rd, and had the felicity of seeing Placide act him in Dunlap's The Glory of Columbia. He visited the Bowery on the next evening, and saw Ferdinand Durang do the same thing. If Williams had any dramatic sense, he must have thought Placide a better Williams than was Durang; I wonder if it passed through his head that both actors were better than he himself had been in the original capture? In any case, on December 6th, the Bowery produced, after Miantonimoh, a farce, Sublime and Beautiful, that seemed both to Bowery audiences for many repetitions. Jackson was the Sultan, Mrs. Hamblin Elizabeth, Tuthill Muley, Gates Captain Radnor, Taylor Mirza, and Miss Waring Florestine. If I continue reeling off such names, the reader will suspect the piece of Oriental proclivities; Genest, indeed, says it was founded on the old The Sultan.

Interesting new actors were constantly called in during Hamblin's first season. On December 7th, George P. Farren, nephew of the great London Farren, made his first appearance (and so announced) as Sir Anthony Absolute. Who, then, was the Farren advertised in the original cast of Miantonimoh? And here is another pleasing first night — Charles R. Thorne as Pythias to Hamblin's Damon, on December 8th. The bill for that evening also contained The Warlock of the Glen, with Farren as Murdock and Mrs. Pelby as the Countess. On the 9th, Hamblin was Rolla, and Thorne Pizarro.

Somehow, I feel that these first months of Hamblin have more than the usual amount of historical sanctity; where'er one treads, 'tis sacred, holy ground. On the 10th, Farren played Megrim in Blue Devils, but alas! signs of distress were evidenced by the engagement of Mr. Delarue, "the celebrated Ventriloquist," who, indeed, atoned by ending the evening as Somno, in The Sleep Walker. The last night of Hamblin's present season came suddenly and unexpectedly on December 13th, when he appeared for his benefit as Hamlet, and followed with the first performance of a melodrama, Mary Stuart, Mrs. Hamblin playing the heroine, Miss Pelby Mathie, Gates Roland Graeme, Tuthill Sandie, and Thorne George Douglas. Winter had set in, and the Bowery, to many playgoers, was almost in the country.

A New Season

Nevertheless, Hamblin was nerved to new venture by Christmas Eve, when he again threw open his doors with Tohopeka, or, the Heroes of the South. The company, it will be observed, had undergone no serious changes, except the loss of Blake. Gates played General Jackson, Durang Socks, Judah Pedrosa, Jackson Foushatchie, Charles Thorne Waterford, Tuthill Kelmar, and Miss Pelby Felicia. When it was repeated on the 27th, it was joined to Mary Stuart. Meantime, on Christmas Night, the pantomime of Cinderella was revived, with Miss Waring as the Prince and Miss Pelby as the Lady of the Slipper. Master Charles Mestayer played Cupid, and Mr. Sowerby, a half-brother of Hamblin, was Pantaloon. On the 29th, Hamblin's little daughter, aged eight, made her first appearance on the stage, as Nair, in Barmecide; her mother was Zaida, and Jackson Haroun al Raschid; Thorne was Giafar, Tuthill Aboulcassam, Gates Goodman, and Ferdinand Durang Isouf. Barmecide was given several times, even following Hamblin's Coriolanus on New Year's Day, 1831, and on January 5th, and his performance of Lucius Junius Brutus on the 3rd. Mrs. Pelby was now strong in the tragic support.

Anderson and Tuthill had a joint benefit on January 6th, when Mrs. French appeared as Lady Maclean and Charles R. Thorne as Maclean, in The Lady of the Rock; Lansing also played Wormwood in The Lottery Ticket, with Gates, not yet in possession of the low comedy field, as Capias. For the benefit of the author, Miantonimoh was given on January 7th, joined with that other popular thing, Barmecide.

And now, I must admit, the Bowery began to sink. Hamblin apparently tried to keep to the high places; yet we saw him gradually passing from Sheridan and Shakespeare to melodramas like Miantonimoh and Barmecide. Full shame was upon him in the announcement of January 10th, of "the first appearance of the Celebrated ELEPHANT, the acknowledged and greatest WONDER OF THE DAY." For the purpose of introducing this wonder, "an entire new and gorgeous spectacle, with splendid pageants, processions, new scenery, dresses, music, banners, decorations, &c., &c." was presented. The piece — on a stage recently graced by Cooper, Hackett, Mr. and Mrs. Hamblin — was called The Elephant of Siam and the Fire-Fiend. Furthermore, Mr. Gallott, the proprietor of the beast, played Karassan. The others were Thorne as Prince Almanza, Judah as Saib, F. Durang as Chittagong, Tuthill as Titchi, Gates as Gariffe, Miss Pelby as Indamora, and Mrs. Hamblin as Mrs. Gariffe. And would you believe it? the prices were raised to one dollar for the boxes, 50 cents for the pit, and 37½ cents for the gallery; the free list, with the exception of the press, suspended. And why? "In consequence of the enormous expense incurred by the engagement of the ELEPHANT!" So much more weighs one elephant, artistically, than an army of Coopers and Hacketts!

This degrading thing ran uninterruptedly, with familiar afterpieces, till January 12th; thereafter, it ran, frequently with curtain-raisers, not afterpieces — a new habit inaugurated at the Bowery — until January 31st, though for a few nights the house was closed, "in consequence of the inclemency of the weather, and the impassable state of the streets between the Bowery and the lower part of the city." The Ruffian Boy, on a few nights after January 24th, was curtain-raiser to The Elephant of Siam, its cast including Thorne as Giraldi Duval, Farren as Maurice, F. Durang as Bertram, Mrs. French as Katherine, and Miss Pelby as Ethelinde. For a benefit for the poor, Hamblin and Mrs. Pelby played Aranza and Juliana, on February 1st; on the 3rd, A. A. Addams returned as Othello, with Thorne as Iago, Judah as Cassio, Mrs. Durang as Desdemona, and Mrs. Pelby as Emilia.

Even after the Elephant departed, a stud of horses came in. The Innkeeper's Daughter, on the 5th of February, was followed by the ineluctable Timour the Tartar, thus supported, and with Augustus Addams as the hero. Gates, Sarzedas, Taylor, Mrs. Pelby, and Mrs. Durang were the other dramatics stabled in the play. The spectacle was a hit, and followed Rienzi, the Roman Tribune, on February 6th, the cast of Rienzi embracing Mr. and Mrs. Hamblin, Mrs. Pelby, Thorne, Durang, &c. From this time forward, the Bowery merely meant Timour the Tartar, The Cataract of the Ganges, etc., till it closed again, about February 12th. Evidently Hamblin was finding difficulty; we saw that the winter was a heavy one, and people preferred the fireside or sleighing parties to sitting in cold theatres. A fireman's ball was given at the Bowery, on the 14th and — at least the decorations remained for a ball on the 16th.

Meantime, on the 15th, Hamblin published a card thanking the public for liberal patronage, and stating that the theatre would remain closed until the 14th of March. He promised to procure the best company in the United States; several important engagements were already concluded.

Let me say that a Grand Fancy Dress, Civic and Military Ball was given here on February 22nd, at the moderate price of one dollar for a gentleman and two ladies; another followed on March 7th. Thus ended Hamblin's second bite at the cherry in 1830-31.

Third Opening of the Bowery, 1831

He began again on March 14th. Rejecting the offers of the melodramatic Satan, he opened nobly with Henry IV, Part I, and the farce of Sublime and Beautiful. And what had he done to fulfil his promise of supplying the best company in the United States? Well, he had engaged Kilner, who played Falstaff; for his return, many must have been thankful. A new member was George Jones, then a satisfactory leading man, later to become notorious as the self-styled Count Joannes; his introductory part was the Prince of Wales. Mr. and Mrs. Stevenson returned as Henry IV and the Hostess; but that could not have been exciting news. Emily Mestayer, sister of Mrs. French, was another newcomer, in the part of Prince John. Collingbourne played the Carrier. Others in the cast were Tuthill, Durang, Jackson, Taylor, Sarzedas, Lindsley, Hamblin (Hotspur) and Miss Pelby (Lady Percy). The array is not imposing. Hamlet was offered the next night, with Turn Out, the casts embracing Mr. and Mrs. Hamblin, G. Jones (Laertes), Stevenson (Ghost), Kilner (Polonius and Restive), Mrs. Pelby (Queen), and Mrs. French (Marian Ramsay). On the 16th, Mrs. Pelby supported Hamblin in Macbeth, George Jones playing Macduff, and Kilner the First Witch. Another side of Jones's abilities was displayed on the 17th, when he acted Doricourt and also Giafar in Barmecide. This last delight, by the way, reached its twelfth showing on the 18th, little Miss Hamblin still playing Nair. On the 18th, likewise, it was promised " Mr. Weaver, the American Samson, will make his appearance on the Turkish Column " in " extraordinary feats of strength — to conclude by holding a man in his teeth, while suspended from the column." Poor Hamblin! J. Mestayer was now singing comic songs.

The Water Witch; The Evil Eye

Unquestionably the great success of the third part of Hamblin's tripartite season was C. W. Taylor's adaptation of Cooper's The Water Witch; a version had but recently been produced at the Park. The cast at the Bowery (March 21st) included G. Jones as Tom Tiller, Stevenson as Ludlow, Durang as Trysail, Gates as Nathan, Taylor (the author) as Buntline, Jackson as Mizen, Collingbourne as Van Beverout, Miss Pelby as Alida, Mrs. Stevenson as Deborah, and Mrs. Hamblin as Seadrift — a part in which she made a great hit. Thanks to the scenery and the acting, this play had unprecedented popularity. The tenth performance occurred on March 31st, for the benefit of the author. The only variety in the bills at the Bowery now lay in the accompanying farces. Roberts was re-engaged and gave some of his best comic characters. Stone also returned, on March 29th, as Porcelain to the Delph of Roberts and the Cicely of Mrs. French.

On the 4th of April, Hamblin joined to this great hit another melodrama of native origin — Jonas B. Phillips's play of The Evil Eye. In it George Jones played Demetri, Gates Menkatez, and Mrs. Hamblin Zelia. Others were Collingbourne, and Mr. and Mrs. Stevenson. These two delectabilities caused audiences to forget Shakespeare very thrillingly indeed; the Bowery was sinking. But Mme. Hutin-Labasse added art between the two pieces.

But here is another! April 12th (wrongly put down as the 11th, in the American) gave birth to Stone's drama, The Demoniac, or, the Prophet's Bride, in which George Jones played Mahmoud, Stone Taher Ben Yhudah, Roberts Orlow, Tuthill the Caliph, Mrs. Hamblin Zameda, and Mrs. French Amooda. After Mrs. Hamblin's departure, Miss Pelby was Zameda. I suppose C. W. Taylor, J. B. Phillips, and J. A. Stone loom high in the early history of American drama, but I pity Hamblin, nevertheless. This season wrenched him from what I believe to have been at the outset a high ideal. The Demoniac, The Evil Eye, and The Water Witch now carried him over hard times; the last-named reached its nineteenth performance on April 15th.

Yet did Hamblin try to battle with fate. He appeared as William Tell on the 22nd, only, however, to join it with The Demoniac in the same bill.

ALEXINA FISHER; BOOTH; MR. AND MRS. BARRETT

With spring, probably hope burgeoned; the engagements suggest the thought. Besides, let us not forget that at this very time, classic old Drury in Park Row was offering Parsloe as the Monkey of Jack Robinson!

Signs of the uplifting of Hamblin's heart come with the engagement of little Alexina Fisher, now about ten years of age. She appeared first, on April 25th, as Young Norval. Yet where grows hope? On the very same night another thriller first sailed into view — The Demon Ship, or, the Pirate of the Ocean, with George Jones as Vandeleer, Gates as Albert, and Miss Pelby as Lucille. This particular ship did not find prosperous voyage, and soon sailed away again.

Better luck attended the offering of April 27th; one almost breathes again in company with Booth's Richard III and little Alexina's Little Pickle. And on the 28th, Booth's Iago and Hamblin's Othello could have been enjoyed by the most fastidious, if he had not remembered The Evil Eye that was to follow. On May 2nd Booth's Jaffier was inspired by the Pierre and Belvidera of Hamblin and his wife. Things began to improve. For Hamblin's benefit, on the 4th, Booth's King John pursued the Arthur of Alexina Fisher and the Constance of Mrs. Hamblin; Faulconbridge fell to Hamblin. The entertainment concluded with Alexina Fisher as Robin Roughhead. Othello and Fortune's Frolic came again on the 5th, and A New Way to Pay Old Debts on the 7th. Really, this looks like old times. But between, on the 6th, were combined The Water Witch and The Demoniac. Booth's benefit, on May 9th, presented scenes from The Merchant of Venice and Hamlet, with Booth; Douglas, with the little Fisher; and parts of Alexander the Great and Brutus, with Hamblin. The Review ended all, Booth playing John Lump, and Hamblin Looney McTwolter.

On May 10th, James M. Scott was re-engaged, and appeared in his famous part of Long Tom Coffin, repeating it on the 12th. On the 11th, for Mrs. Hamblin's benefit and last appearance, Mr. and Mrs. George H. Barrett returned as Ambrose and Elinor, in The Two Friends. Hamblin and Alexina Fisher (!) played Is He Jealous? and Mrs. Hamblin said farewell in her very popular Seadrift, in The Water Witch. For Alexina's benefit on the 13th, Mr. and Mrs. Barrett played Charles Paragon and Kate O'Brien in the first Bowery performance of Perfection, and Alexina and the little Hamblin girl awoke pity for Paul and Justin, respectively, in The Wandering Boys. Alexina also appeared as Juliet (!) to the Romeo of George Jones. The Wandering Boys was repeated on the 14th and 15th. On the 16th, Mrs. Barrett replaced Mrs. Hamblin as Seadrift. Her performance gave a new lease of life to the play; she acted it again on May 17th, following an interesting performance of Romeo and Juliet, with Hamblin and Mrs. Barrett as the lovers, and Barrett as Mercutio. By this time, many of the best actors of the year's company were at the Chatham Theatre — Thorne, Blake, Hyatt, Miss Waring, Mrs. French, &c.

Also, Master Burke was again at the Park; what more natural, then, than to re-engage Alexina Fisher here? She re-appeared now (May 21st) as Young Norval, Mrs. Stone being brought in to support her as Lady Randolph, and thereby joining her tragic sisters, Mrs. Barnes and Mrs. Sharpe, in the particularly galling occupation of stooping in their art. On the evening of Mrs. Stone's humiliation, a play by the author of Paul Clifford, Ten Years of a Seaman's Life, started on an inglorious career, with Scott as Frank Willoughby, Gates as Natty Maggs, Jones as Morton Fosgate, and Miss Pelby as Ellen. This thing was given on the 23rd, in conjunction with The Elephant of Siam, Scott now replacing Gallott as Korassan. The bill was repeated on the 25th. On the 26th came the classic combination of The Elephant and The Avenger, or, the Moor of Sicily. In the latter Scott was John di Procida, and Jones was Alessandro. Poor Hamblin! But hope lies in the announcement of May 2th, "last Night of the Live Elephant, prior to her departure for England on the 1st of June." Ireland says that the name of the lady was Mlle. de Jeck — a very snippy name for so large a beast, and undignified withal. On May 28th, the author of Ten Years of a Seaman's Life had a benefit.

CAGLIOSTRO

And on May 30th was brought out Cagliostro, or, the Mysterious Confederates. This, I suspect, was the most ambitious so far of Hamblin's offerings, scenically. The cast included James M. Scott as Cagliostro, Jackson as Alviano, George Jones as Alphonso (what melodrama could exist without its Alphonso?), Stevenson as Lafranco, Mrs. Stone as Matilda, and Ophelia Pelby as Julia. Mrs. Stone's name, with Mr. and Mrs. Stevenson's, transports us almost bodily to circuses, arenas and summer gardens of the last decade. The Mirror, having blandly ignored the Bowery, for almost a year, condescends in terms of almost unmitigated praise, on June 11th:

> The new drama of Cagliostro . . . is imposing and splendid. Simultaneous bursts of applause repeatedly testified the surprise and approbation of the audience at the novelty and gorgeousness of the scenery. The spells of the hero, beneath the castle, conjure up volumes of vapor, which, at first, floating dimly in the air, thicken into a film, and then a mist, till the dark masses of cloud roll over and melt into each other, and the stage is entirely enveloped, like the summit of some sky-cleaving mountain. The last scene is, however, by far the most successful. Its magnificence is enhanced by the uncommon depth and height of the stage, flung open to its utmost extent. The shadowy forms of war and ruin, seen confusedly through the gleam of the fight on the distant battlements—the bodies of the soldiers, hurled from the lofty turrets—the fine masses of dim and gigantic buildings, and the idea of distance and vastness which the painter has happily produced, afford a very vivid realization of the most intensely interesting descriptions of Ivanhoe and certain portions of history, the bodily exhibition of which few will have an opportunity of beholding with more striking effect. Mr. Scott enacted Cagliostro in his best manner. Mr. G. Jones is a spirited performer, and Mrs. Stone and Miss Pelby both much above mediocrity. As a spectacle, Cagliostro is too brilliantly beautiful not to prove attractive, while as an acting piece it contains many good points.

So great was the success of this offering, that I can leave the Bowery unheralded and unsung, until the 8th of June when Scott once more enacted his famed character of Brian Boroihme; even then Cagliostro completed the bill.

BOOTH, COOPER, HAMBLIN, MRS. DUFF

The run was interrupted on the 13th. Booth re-entered in the only re-entry possible for him — Richard III, with Mrs. Stevenson as the

Duchess of York and Mrs. Stone as Queen Elizabeth. Where were the royal tragic ladies of yesterday? Gone, indeed, were Mrs. Greene, Mrs. Hamblin and Mrs. Pelby; the Bowery had no abiding company. Even now, some of its best people of a few months before were disporting at the Chatham — even Gallott and the Elephant! But Booth atoned for much defection; on the 14th he played Hamlet, with Mrs. Dean (formerly Miss Drake, and mother to the famous Julia Dean of later years) as Ophelia. And on the 16th came a remarkable cast of Julius Cæsar; Booth as Cassius, Cooper as Antony, Hamblin as Brutus, Mrs. Dean as Calpurnia, and Mrs. Stone as Portia. This great triumvirate became almost a fixture for a few seasons at the Bowery; perhaps it was the crown of Hamblin's career.

Other interesting things were in store. On June 20th Cooper made his first attempt in this city to perform Falstaff; he probably did not do it well, nor, I suspect, did Booth play the Prince of Wales much better. It seems, from known premises, safe to predict that the Hotspur of Hamblin was the gem of that particular evening's showing, unless, indeed, Booth's Jerry Sneak in the afterpiece be entitled to such distinction.

Mrs. Hamblin came back on the 21st, as Seadrift in the thirty-ninth performance of The Water Witch; and on the 22nd, for the benefit of Hamblin, a much greater lady once more trod the Bowery boards — Mrs. Duff, in the character of Jane Shore. Her support was phenomenal: Cooper as Hastings, Booth as Gloucester, Hamblin as Dumont, Mrs. Stone as Alicia. As if this were not enough, Mrs. Hamblin gave The Water Witch — its fortieth rendering, and quite enough to rival Cinderella at the Park. A Mr. Palmer (first appearance in New York) enacted Shylock, on the 23rd. For Booth's benefit, on June 24th, wonderful if fragmentary delights were offered. In the third and fourth acts of Douglas, Mrs. Hamblin appeared in her favourite part of Young Norval, Mrs. Duff was Lady Randolph, Booth was Old Norval, and Cooper Glenalvon; in the third act of Othello, Booth was the Moor, Cooper Iago, Miss Pelby Desdemona, and Mrs. Stone Emilia. The fourth act of Pizarro introduced Hamblin as Rolla and Mrs. Duff as Elvira. George Jones and Mrs. Hamblin next appeared in Matrimony. The bill concluded with scenes from The Hypocrite, in which Booth appeared as Mawworm, and Miss Pelby as young Lady Lambert. If the public did not give an overflowing bumper for that programme, I confess I do not see what, in June, 1831, could be expected to attract. The Park, at that time, could not possibly have offered such an aggregation of stars. Cooper's benefit, on June 27th, offered Booth, Hamblin, Cooper and Mrs. Duff in acts from A New Way to Pay Old Debts, The School for Scandal, and Venice Preserved. In The School for Scandal — the fourth act — Cooper played Sir Peter for the first time, Mr. and Mrs. Hamblin appearing as Joseph and Lady Teazle. These first attempts of Cooper at comedy old men must be regarded as the efforts of an actor of waning attraction to find new lines of activity. Of course they failed; Cooper's star was setting.

The benefit season throughout was sensational in its offerings. Hill, treasurer of the Bowery, was able to offer, on his night (June 29th), Booth as Pescara, Scott as Malec, C. Thorne as Hemeya, and Mrs. Duff as Florinda; Mr. and Mrs. Hamblin followed in Is He Jealous? and George Jones and Miss Pelby in The Young Widow. The bill of June 30th presented Booth and Mrs. Duff in The Stranger, followed by the seventeenth rendering of Cagliostro. The benefit and last appearance of Mrs. Duff (July 6th) offered Booth as King John, Hamblin as Faulconbridge, G. Jones as Lewis, Scott as Hubert, Mrs. Duff as Constance, Miss Pelby as Arthur, and Mrs. Stevenson as Elinor. For extra attraction, Mrs. Duff ended the entertainment as Mathilde, in The Bohemian Mother. Mrs. Hamblin's benefit on the 7th presented, among other things, The Review, with Booth as John Lump and Hamblin as Looney McTwolter. The abilities of Garrick, Edmund Kean and J. B. Booth in low, broad comedy, descended to none of their successors in tragedy.

The departure of the tragedians — Cooper, Booth, Mrs. Duff — left a vacancy that was immediately filled (July 8th) by — Eagleston, the American Hercules, on the Corde Volante! also by a new comedy, The Automaton Chess Player. The cast of the latter embraced Gates as Squire, George Jones as Captain Check, Collingbourne as Gambit, Mrs. Stevenson as Lucy, and Miss Searle as Caroline — a feeble aggregation after what we have seen for the last month on the same stage. On the 12th, Melmoth the Wanderer was played by Charles R. Thorne, his associates being Stevenson as Lorenzo, Scott as Walberg, and Miss Waring (of late at the Chatham) as the heroine. The season closed on the 13th of July, with Hamblin as Virginius, and with George Jones and Miss Pelby in Black-Eyed Susan.

THE CHATHAM THEATRE, 1830-1831

The theatre of Barriére's fondest hopes was verging toward its doom; from its high estate of 1824 and 1825, it had gradually declined in 1829-30 to an equestrian establishment under Blanchard. What of its history in the season that brought Charles Kean, Master Burke and Cinderella to the Park, and started Hamblin on his long career of management of the Bowery? What of the Chatham in 1830-31? I may warn the reader that it begins to be difficult to glean information concerning the minor theatres of New York. Few playbills survive for such houses; furthermore, the managers thereof did not advertise in reputable journals, such as the American, the Evening Post, the Commercial Advertiser, etc. I dare say they depended on the distributed handbill or the posted notice. In any case, I find it very hard to give an entirely satisfactory account of the Chatham during part of the season now under discussion. The Post advertises for November 8th a performance arranged by J. Kinlock, at which were to appear his stepdaughter, the famous little Louisa Lane, "Mr. Simpson's beautiful horse Romeo," and Todd. Worst of all, Timour the Tartar awoke inextinguishable memories or perhaps — curses!

And this leads to the question of what, recently, had become of the brilliant Lane child? Mrs. Drew tells us in her autobiography that in "the latter part of 1830, father [*i.e.*, Kinlock], bitten with the idea of management, arranged a partnership with a Mr. Jones, in New York, to take a company out to Jamaica, W. I. In November we started" — just after the benefit I have recorded. The reader may find in Mrs. Drew's book account of the voyage, with shipwreck at San Domingo, and final arrival at Kingston, Jamaica. "The company," says Mrs. Drew, "was quite successful there, but yellow fever killed my father, his youngest child, a baby of ten months, and nearly took my mother." O the romance of the early days of Thespians, and, indeed of other mortals!

Ireland tells us that the Chatham Theatre, having passed out of the control of Blanchard, was opened on the 11th of March, 1831, under the management of Moses S. Phillips. To quote from Ireland, the opening bill offered Augustus A. Addams (who had had a pretty success at the Bowery the preceding autumn) as Damon, supported by Blake as Pythias, Mrs. Stevenson as Hermion, and Miss Waring as Calanthe. This entire cast has decidedly a Bowery suggestion.

The first definite proof I found of the existence of a company at the Chatham was the advertisement of Dixon's benefit, published in the Evening Post, of March 15, 1831; I gladly publish the details. A. A. Addams, G. Keane, Blake, Callahan, Spencer, Burke, G. Dixon, Calvin Edson, the living skeleton, J. Weaver, the man of the column, and Miss Waring were listed for play, farce, or "entertainment." Dixon himself was to sing five new songs: Politicians Look Out, or, Ladies Make the Best Prime Ministers, Commanders, Generals, Lawyers, Judges, Doctors, Distillers, Upholsterers and Politicians; Love and Oysters; Major Longbow; March for Liberty and Glory, or Lafayette in France; and Firemen of the Nation — respectfully dedicated to the firemen of New York. He also gave the more familiar Analisation and The Coal-Black Rose. D. Callahan, lately arrived, rode his Arabian charger, "concluding with a flying somerset, alighting on his galloping steed."

Whether this bid failed to draw, or whether a similar "proclamation" of May 23rd refers not to a benefit but a regular performance, I cannot say; if but the latter, Dixon was clearly the shining star in the firmament. In the Post advertisement for the 23rd the theatre was declared to be "in successful operation, owing to the engagement of several eminent performers, among which are Mr. A. Addams, young G. Dixon, Mrs. Blake, Foot, and

Miss Waring," and the "beautiful edifice" was "nightly filled with full and fashionable audiences." For the 23rd were promised delights very like those of the 15th, with Dixon in the same specialties, a "splendid play and farce," the modern Sampson (Mr. Weaver), who would hold on his breast 1500 lbs., and raise himself, thus encumbered, to a horizontal position on the Turkish column.

From the Morning Courier and New York Enquirer, I glean accounts of the season from April 1st: "Mr. Weaver, the strong man, for his benefit bears on his breast 1500 lbs. weight, to decide a bet of 500 dollars." If that would not draw to the now very unfashionable Chatham, what would? He also imitated the Greek Rhigas, "holding two persons on a table, with his teeth." Otherwise, the bill presented Judah as Carwin, M. S. Phillips as Lavigne, Miss Waring as Mariette, and Mrs. Walstein as Bridget. There were also a comic song by Mr. Pennington, horsemanship by Master W. Blanchard, etc. The riding master was Blanchard, the Clown, Madden. The liberal bill ended with Flynn as Sponge, in A Race for a Dinner. Flynn's third night (his first, according to Ireland, was on March 29th) offered him as Jeremy Diddler, with Mrs. Walstein (a leader in every revolt) as Miss Durable, Farren as Old Plainway, and Miss Blanchard as Peggy. This ended the evening's entertainment, which began with Gretna Green, Miss Waring's Betty Finikin being supported by Blake's Timothy Jenkins. And what between! No less than a melodrama, The Phantom Bride, or the Castilian Bandit, the cast embracing D. D. McKinney as Don Cæsario, Judah as Don Rivolio, Hyatt as Leopold, Miss Blanchard as Villetta, Miss Waring as Agnes, and Mrs. Nelson as Donna Hippolyta. The three plays were much to offer at the rate of 50 cents for the boxes and 25 cents for the pit; but more was thrown in, in the guise of Olympian and Herculean exercises by Blanchard. The reader sees what was expected for very little money; and the company is good — most of them had been or were to be prominent during part of Hamblin's present season at the Bowery.

Blake's benefit on April 4th brought what must have been, intentionally or not, a comic Richard III in Blake, with Flynn as Henry VI, Judah as Buckingham, Miss Waring as Anne, Mrs. Nelson as the Duchess of York, and Mrs. Walstein as Elizabeth. That performance must have been awful, if seriously offered. Flynn's benefit on April 5th — how ominously early were the benefits! — presented The Arrest of Daniel O'Connell, or Modern Government of England, with Flynn as the hero, Dixon (the negro-singer?) as Murphy Bralaghan, Judah as Carolan, and Miss Waring as the Marchioness. After the usual feats of horsemanship by the Blanchards, Flynn played Gossamer in Laugh When You Can, with Foot (he had started the season at the Park) as Bonus, Miss Blanchard as Emily, and Miss Waring as Mrs. Mortimer. A note on the same day advertises that M. S. Phillips and C. Thorne have taken the Chatham for a term of years to be "conducted solely on their own account." Vain hope! in a year the Chatham Theatre had passed out of existence.

I omit some familiar plays, to reach April 9th, when the benefit of Madden, the Clown, presented Will Watch, the Bold Smuggler, and also The Forest of Bondy. In the first Blake (!) was Will Watch, Farren General Harcourt, Judah Levi Lyons (in which he made a hit) and Miss Waring Mary. In The Forest of Bondy, Jervis was Macaire, Foot General Gertrom, Miss E. Blanchard Lucile, Miss Waring Florio, Mrs. Walstein Gertrude, and McKinney Captain Aubrey. I roll off these casts merely to familiarise the reader with the really good company assembled by Thorne and Phillips. For the benefit of Nelson, the prompter, on the 11th, Danforth Marble made his first appearance on the stage, paying twenty dollars for the privilege. He acted Robin Roughhead.

Positively the last night of the present season — and for the benefit of Judah — was advertised in the Post of April 16th. "A variety of Ring and Stage performance" was promised, and most of the talent enumerated above was specified among the performers. Novelty, however, was offered in De Angelis (Zanga) and Hazard (Alonzo), in The Revenge. Thus ended the first attempt to revive the fallen fortunes of the Chatham. On April 23rd the Mirror announced: "The Chatham has been recently closed, for the purpose, as we are informed, of undergoing repairs. It will re-open the second of May, with a new company, under the stage-management of Mr. Blake."

C. R. Thorne, according to Ireland, was the proprietor of the place. The opening bills on May 4th presented (see the Post) The Honeymoon and High Life below Stairs, and the casts included Blake, E. N. Thayer (his first appearance these five years), Foot, McKinney, Beckwell, M. S. Phillips, Hyatt, Jervis, Nelson, Rose, Clarke (not J. H. Clarke), Mrs. Gilfert (Juliana), Mrs. French, Miss Waring, Mrs. Walstein, Mrs. Nelson, and Mrs. Richer. This is, individually, a really excellent company; of course, I do not know how well they played together. Mrs. Hughes — whom we have missed — appeared on the second night. Pelby began on the 9th, enacting Brutus, to the Tullia of Mrs. Gilfert. "On the same evening," says Ireland, "the melodrama of Will Watch the Bold Smuggler was first played in New York"; we see it had at least been advertised for Madden's benefit on April 9th.

On May 17th, Mrs. Gilfert acted Thérèse to the Carwin of Charles R. Thorne, the Fontaine of Thayer, the Lavigne of Phillips, and the Countess of Mrs. Thayer (formerly Mrs. Palmer Fisher). On May 18th, J. J. Adams made his first appearance as Hamlet, with Thayer as Laertes, Blake in the small part of Osric, Hyatt as the Grave-digger, Mrs. Hughes as the Queen, and Mrs. French as Ophelia — an interesting cast. May 19th brought Finn into the fold — a glad night. Beginning with Paul Pry and

Paul Shack, he worked, on successive evenings, through Philip Garbois (in 102, or, the Veteran and his Progeny) and Mawworm (May 20th), Dr. Ollapod (Mrs. Walstein, an echo of the Park past, as Lucretia McTab) and Billy Black (May 23rd), Shylock (to Mrs. Gilfert's Portia) and Bobby Buckhorse, in A Year in an Hour (May 24th), Sir Peter Teazle and Dr. Lenitive (May 25th), Billy Lackaday and Mr. Gilman (May 27th), and William Thompson and Beau Shatterly (May 30th). The last pair constituted his benefit-bill and last appearance. Finn is one of the early actors I should like to have seen.

Meantime let us collect other notable things. Alexander the Great on May 21st was sustained by J. J. Adams, with Mrs. Hughes as Roxana, and Mrs. French as Statira. Mrs. Gilfert's benefit (May 25th) — her last appearance on the stage occurred shortly after at the Park — brought, in The School for Scandal, Finn as Sir Peter, Mrs. Gilfert as Lady Teazle, Blake as Charles, Phillips as Crabtree, McKinney as Joseph, Hyatt as Sir Benjamin, Mrs. Hughes as Mrs. Candour, and Mrs. French as Maria.

And now Hamblin's fate was Thorne's. The Royal Elephant rode in heavy-footed majesty over the actors, and the glory of the place was no more. People, even in 1831, when the population of the city was 200,000 or more, could not support three theatres on the strength of acting alone. Hence on with the elephant, spectacle, and melodrama! Mr. Gallott appeared with the Royal Beast, in an interlude, after which, in A Tale of the Sea, [*i. e.*, The Floating Beacon] he acted Jack Junk, "as originally played by him in London." Mrs. Hughes was Mariette, and Miss Waring Christine. This elevating show of Mlle. de Jick (*sic*) was exhibited on May 31st and on June 1st, but not thereafter, so far as I can find.

On June 3rd, Archer, formerly of the Bowery, played Leon to the Michael Perez of Blake and the Margaretta of Mrs. Hughes. He was Earl Osmond on the 4th, and Rolla on the 6th. Of the last of these performances, the Mirror of June 11th remarks:

> At the Chatham, Mr. Archer has appeared several times. Mr. C. Thorne is also sustaining the first parts. On Monday they undertook Rolla and Pizarro; Elvira, Mrs. Hughes. Archer, as the Peruvian hero, though gifted with a prepossessing person and rich voice, was deficient in polish and tenderness, but in other respects merited praise. Mr. Thorne discovered a true conception of Pizarro, and, in points, was excellent. He wants study, practice, and observation. There is an occasional slight inaccuracy in his enunciation, in the more violent passages, which betrays inexperience. But, however his delineation may require to be retouched in its shadowing, the outline was quite as good as, if not better than our general run of Pizarro's, Barry excepted. He displayed force and *expression*, which are much in a performer, and without which he is nothing. Thayer, in Jeremy Diddler, is more *genteel* than Barrett,

> but not half so ludicrous and laughable. The Diddler of the latter gentleman is a *ne plus ultra,* at least to our audience. Thayer's rank is one or two grades higher.

The course of this management was soon run. Archer's benefit and last appearance (June 8th) presented him as Richard III. Blake's benefit (June 11th) had the added attraction of Alexina Fisher as Little Pickle. It also offered, "for the first time in America," Tom Bowline, with Blake as Harry Lanyard, Thorne as Daredevil Bill, and Mrs. Hughes as Lucy. No other parts are advertised in the American.

OSWALI OF ATHENS

By far the most interesting production of the season was that of John Howard Payne's tragedy, Oswali of Athens, brought out at the benefit of J. J. Adams, on June 13th. In anticipation of the event, the Mirror of May 28th had published the story of the play, which I wish I might here reproduce, the original being difficult to procure; but alas! space forbids.

Nothing, however, could save the Chatham; not Alexina Fisher, not Oswali of Athens, cast to the full strength of the company:

Abdulhamed	Mr. Blake	Abdoul	Mr. Judah
Oswali	Mr. J. J. Adams	Kassim	Mr. Davis
Lambros	Mr. C. R. Thorne	Zofreni	Mrs. Hughes
Murad	Mr. McKinney	Ianthe	Miss Waring

The epilogue written by Samuel Woodworth, and spoken by Mrs. Hughes was highly praised in its day. Ireland says that the epilogue was written by Jonas B. Phillips; therein he disagrees with the advertisement in the American, and also from a statement in the Mirror, now to be adduced.

This ends the history of Thorne's management of the Chatham. The Mirror of June 25th moralises to this effect:

> The Chatham has closed with the suddenness of an apoplectic fit. Two theatres are well enough in this city for the sake of competition. Three cannot exist decently. There were several actors of merit at this establishment, whose merits were almost neutralized by the want of support. The only thing of note produced there is Mr. Payne's play of Oswali; for which Mr. Adams, who brought it from London, deserves credit. The epilogue of this piece was furnished by Woodworth.

During the summer, we remember, Blake, Finn and Mrs. Gilfert were acting at the Park. Somehow, the player seemed, usually, able to find employment as soon as he was out of employment. I find no more news, this summer, for the Chatham. Ireland says, vaguely, that after the closing of Thorne's season, the establishment passed under the control of

Hamblin, "who opened it with several members of the old company," with several important additions cited by him. I have found no trace of these performances. But I have run into some interesting advertisements of the summer, beginning on July 20th. I cannot but think that the performances so advertised were given in the garden, not in the theatre; otherwise, why promise the entertainment only on "every fine evening," and why speak of the illumination of the garden? In any case the advertisement from the Post of the 20th is worth recording, if only for the notice of George H. Hill:

> CHATHAM GARDEN.—*Mr. W. Blanchard* most respectfully begs leave to inform the public, that the above establishment is open every fair evening for the season, with a variety of pleasing entertainments. Comic Songs and Yankee Stories, by Mr. G. H. Hill, the popular Yankee Visiter. Tight Rope Dancing by Signor Perez, the Peruvian Tight Rope Dancer. Elastic Wire and Singing by Miss E. Blanchard. Slack Rope Vaulting, by Mr. Andrews, the astonishing American Phenomena [*sic*]. Grecian and Chinese Exercises, by Mr. Madden, the second Greek Rhigas. Fancy Dancing, by Miss E. Turnbull.
>
> Clown for the evening, Mr. Madden.
>
> . . . .
>
> Admission 25 cents, Children 12½. Doors open at 7 o'clock, and performance to commence at half past 8 o'clock precisely.
>
> An efficient Police is in attendance to preserve decorum.
>
> The Garden will be brilliantly illuminated, and good music will enliven the whole.

The Museums, 1830-1831

The Museum in the '30's acquired a glory institutional; perhaps it aptly represented the wide-eyed wonder of the American people. Three such enterprises flourished in the season at present under review. Peale's was possibly the most highly regarded, and I bring it first into court by means of the valued American. In early September, 1830, Rubens Peale at this, his seat, was exhibiting Hugh Reinagle's painting of Daniel Interpreting the Handwriting on the Wall, and let it be known that this masterpiece measured eighteen feet by twelve. Primitive America liked its pictures to tell a story and also to exemplify greatness by size. For September 13th was arranged a concert enlisting Carr, Kutz, Conway, Mrs. Trust and Mrs. Golden, all in song; America believed also, at that time, in music with words. The last of these concerts fell on September 18th. Reinagle's picture of Daniel the Good came back on September 20th.

A real Museum piece, so to put it, began on September 23rd. "Master Sandford [should be Sanders] K. G. Nellis, of Johnston, Montgomery County, New York, who was born without arms," began to show that he could, " with perfect ease to himself write, draw, cut various articles of taste [æsthetic, not gustatory] with scissors, shoot with the bow and arrow, open and wind a watch, play on the triangle, take up the smallest article from the ground, &c., &c., all with his toes." Furthermore, he " dances and sings with great cheerfulness and taste," and is " agreeable in manners and not in the least disagreeable in his appearance." He was thirteen years of age, and " a fine healthy boy." He remained for several weeks; in fact I may as well warn the reader that it will be long before Nellis finally leaves our caravan. He was sole star of Peale's in January.

In early February the Museum closed, to add another storey to its height; it re-opened on March 14th with an enlarged Saloon of Paintings, and its collection of natural curiosities. Monsieur M. Mailhiot, a Canadian giant began, on May 2nd, to exhibit here his height of six feet, four and a half inches, and his full weight of 619 pounds. He was joined, on June 1st, by a fortnight of the Siamese Twins. A Treading Mill was a curiosity of the summer, beginning on June 15th. The Museums at that period must have sought far and wide for " freaks," human and " prophane "; on July 6th Peale's was weighted with Deborah Tripp, " the giant infant, born at Poughkeepsie," who, though only five years old, and enjoying good health and spirits, was four feet long, and two hundred pounds heavy. Wax figures of the Siamese Twins were also on exhibition, as well as the armless Nellis. A large anaconda dragged its slow length in coils, on July 18th, and Master Nellis again, on that date, showed what can be accomplished without hands and arms. Deborah Tripp was then on point of departure. On August 5th, when Nichols the ventriloquist filled the " lecture room " with voices, Nellis and the Tripp monstrosity had departed. Let us leave Peale's on August 31st, when Canderbeck [*sic*] " will produce some of the most astonishing sounds from his violin that can be conceived. He will imitate almost every instrument with it," as well as a full orchestra, an organ, etc. I do not know that Ole Bull or Kreisler ever surpassed Canderbeck in variety of tone. Mrs. Canderbeck played that pleasing device, the harp, but all with her was in the nature of the harp.

The American Museum, in this year, was enduring the throes of transmigration. We remember John Scudder opened it in 1810 in the building formerly an Almshouse, in the Chambers Street precinct of City Hall Park. The authorities now properly exiled it from that quarter, and not till December 24, 1830, was the collection able to announce itself in the American newspaper as re-housed in the New Marble Buildings, erected for the purpose, in Broadway, opposite St. Paul's Church. I fear the italics of the proprietor's statement that the Museum had been removed from its former quarters in the Park, " by the *peremptory* orders of the *Common* Council," were more intentional than seemly. Well, every one hates to give up a privilege. Scant advertising thereafter makes my task easy. Three boa constrictors and two anacondas, saith the American, were here in late April, 1831; the Post of May 16th announced positively the last week of these elongated stars. Evidently the proprietor believed a museum was a museum, and not a "variety" hall. On July 30th the Post apprises that we could view there the bones of "that wonder of the world, the Mammoth," along with other fossil remains. In late June, the American Museum advertised an exhibition of machinery for the manufacture of woollen cloth; those interested had many weeks in which to wend their way thither. So far as I can see (in the Post), the machinery was "propelled entirely by Dogs." But let us not forget the Museum's halls of natural curiosities, really the foundation of any self-respecting museum.

The short-lived New York Museum, at Broadway and Anthony Street, was the most interesting in 1830-31. On September 1st Hudson, the man salamander, attracted thither gaping wonder, as did a band of Indians. Thereafter the Evening Post inducts us into a long succession of entertainments. Concerts in the second week of September introduced Vaughan, Miss Vaughan, George Handel Hill in Yankee stories, and the Misses Turnbull in dances. For the benefit of the Misses C. and E. Turnbull on September 20th the afterwards celebrated Julia Turnbull appeared. Vaughan delivered his "Sarcastic Lecture" on life and morals for Miss Vaughan's benefit on the 21st, and gave another for his own benefit on the 23rd. On this latter occasion Hill first sang his comic A Hit at the Fashions, and Mrs. Blisset rendered The Seven Ages of Women. Sedi-Astus, "a native of Arabia," appeared in Arabian specialties of song and dance and dagger exercises, beginning on September 25th; along with Hill and the Vaughans, Mrs. Singleton sang on the 27th. Turnbull, Singleton and Julia Turnbull, with Hudson, the fire-eater, glorified the night of October 6th. Almost immediately after, Masters L. and C. Mestayer, prodigies, joined Hill, the Singletons and the Turnbulls in evenings that must have been entertaining in passing, and are interesting to the historical vision. Charles Mestayer was in years to come first husband of the actress long famous as Mrs. Barney Williams; Lewis Mestayer, also, won his place in future records. As for "Yankee" Hill and Julia Turnbull, the reader will see anon.

This glory departed in early November, when only Hudson, the fire-eater, warmed the nights, and phantasmagoria enkindled the imagination. On November 25th, Chadburn, "from Astley's," did a hornpipe on stilts and "balanced." Pardee's Automaton Circus was here on November 29th. Valencin and Company of Fantoccini from Spain had five nights in December; and, beginning on December 14th, the "rival Salamanders," Millis and Hudson, vied in burning zeal. Master Coty, "from Paris," twelve years old, gave a dwarf dance and feats on the elastic cord; Millis, having satisfied his craving for fire, "balanced" awhile. Seaman, a ventriloquist, only four feet high, and with "a peculiar organisation of limbs," carried the old year (from December 29th) into the new. Despite all this fire of Hudson and Millis, the New York Museum was chilly in January and February. Not till March 1st does dormant interest revive, when, for Hudson's benefit, G. H. Hill thawed auditors with Yankee humour.

The first week in March brought no less a celebrity than the negro Hewlett, who gave imitations of Forrest, Kean, Cooper, Hamblin, Macready, J. W. Wallack, Maywood, Booth, Cooke and Cowell — verily a cornucopia of riches. His benefit, on March 7th, listed him in the American as "the Celebrated Tragedian," and in the Post as "the Star of the West — an aboriginal Ecce Homo." On that night he played Sylvester Daggerwood. By latest March Hudson was back, and also Chadburn, now described as "the New York Hercules." J. Roberts, "pupil of Mr. Brown," engaged, on April 19th, in Grecian exercises. A big olio, in latter April and early May, presented Miss Vaughan, and the Wallace children, musical prodigies, under the direction of their sire, "Professor of Music." Madden and his dog Rolla, the Wallaces, (with father Wallace on the musical glasses), Chadburn, "the great Hercules," who "will bear on his chest a stone of 400 lbs.," and Hudson — all these were grouped in bills of mid-May. The Misses C. and E. Turnbull rejoined on May 23rd, and on May 26th, Little Red Riding Hood was enacted by some of these Museumites. The three little Turnbulls and the little Wallaces presented, on May 31st, Flora's Birthday. Thus something dramatic got itself born into Museum-life. G. H. Hill came on June 6th, after eight months of regrettable absence, and on that night, Master W. Wallace, tearing a leaf from the book of Master Burke, led the orchestra. Hill remained till late June, and the Wallaces and Chadburn with the infant Miss Chadburn (who danced on stilts) far into the summer. Five Indians of the Oneida and Seneca tribes ululated and danced in earlier July, and the Star of the West, Shakespeare's proud representative — Hewlett to wit — gave imitations and took exhilarating gas, beginning on July 12th. Herein lurks a real tragedy of a negro's thwarted ambition. Advertisements fail in thrill thereafter, and, for fear of anti-climax, I close the record for 1830-31, at the New York Museum, by far the liveliest of them all.

My museum-researches now result in mere miscellany. The Museum of Wax Figures remained for years at the corner of Howard Street and Broadway and in the advertising columns of the American newspaper. Its groups were of biblical subjects chiefly, and it will be long before the wax thereof melts into the dim distance of our chronicle. I pass to the more temporary in J. Cops's Menagerie, 390 Broadway, where the Post proclaims for November 5, 1830, a "feeding extraordinary" of anacondas and boa constrictors, just received from that curious jungle, the Tower of London;

these were the serpents, I suspect, that some months thereafter, insinuated themselves into the American Museum.

Meanwhile, on December 30th, floated into harbour, at Washington Wharf, the Erie Canal Museum, on board the Boat Superior, of Albany, which, "for elegance," runs the screed in the American, "is unequalled by any Canal-Boat in America." It had a first-rate cosmorama, curiosities, and good music, and there, believe an ye list, it remained for at least a fortnight. On February 3rd, W. J. Hanington's Zoological Museum, Canal Street and Broadway, raised voices of birds and animals (see the American) among the parliaments of similar creatures in other museums. With bare mention of this, I hurry to other activities of 1830-31.

Miscellany, 1830-1831

I know not what hotels provided feasts of amusements in that far-off day. Certainly many hostelries advertised, with suggestion, at least, of such aim. At the Shot Tower Mansion, for instance, the Post (issue of the 29th) allured, on September 30th, to see Mr. Peters, "eighth wonder of the world," fly the 200 yards from tower-top to garden. On October 4th, again, the Westchester House, Bowery and Hester Street, hospitably opened its doors for the first of Mrs. Trust's public balls; and, on November 15th, at the Broadway Coffee House, Randoll's Harmonic Party provided songs and glees "by several professors." Thus far the American; the Post promised, for December 29th, at this Coffee House, Miss Pearson, Pearson, S. Pearson, Todd, and Catley, the bugler. Well, for a Coffee House — ! Messrs. B. and T. Catley, the Post of March 9th apprises, took the American Star, McDougal Street, opposite Washington Parade Ground, and opened it, on March 10, 1831, with precisely those same entertainers. According to the Post of the 19th, the Broadway House gave its third and last grand Dinner and Musical Festival on April 20th. Perhaps thus our ancestors were preparing us for love, a century later, of cabarets and dinners with dances. I know not where (if not here) to tuck in information (from the Post) of a week of the "Siamese Youths," beginning on May 24th, at 175 Broadway. They were on point of departure "Eastward."

Our forefathers were at least interested in the art pictorial; the papers of the early '30's bristle with advertisements of exhibitions of paintings which, out of my line as they are, I may here omit. I must, however, for old time's sake, call attention to Dunlap's picture of the French Revolution of 1830, shown with Macgavin's Collection of Paintings, in March. Beginning on September 10, 1830, a diorama of the Thames Tunnel, painted by Phillips, was visible (if we credit the American) at Masonic Hall. Niblo's Garden remained open into the autumn, but as cold froze the flowers, the proprietor, by means of the American, called indoors to his Saloon, with a "grand Peristrephic Panorama"—connected views of the Battle of Navarino. This thing revolved for several months, and belongs to my narrative, if scenical art there belongs. I am more doubtful about an exhibition (see the American) of paintings by Trumbull, during July, 1831, at the Academy of Fine Arts.

I tuck in here account of lectures on Dramatic Poetry and Elocution, started (see the Post of December 13th) at Masonic Hall, on December 8th, by J. J. Adams, and continued thereafter twice a week until the course was completed.

Concerts, 1830-1831

We may now wash our souls in music. Signor F. Dorigo, a singer, first calls (in the American) on the evening of October 21st, at Masonic Hall; his gallant or gay assistants were Angrisani, Mme. Brichta, Segura, Cuddy and Etienne. Exactly one week later, at the City Hotel, the Musical Fund concert offered a noble array of talent, including Mmes. Feron and Brichta, Misses L. and E. Gillingham, Dorigo and Fehrmann, as vocalists, and Segura, Cuddy, Knight and an amateur as instrumental performers. Gear and Fehrmann, on November 5th, at the City Hotel, joined with Schott (clarionetist) and Mme. Brichta in compositions by Beethoven, Weber, Meyerbeer and Rossini. Finally, on November 11th, that same City Hotel became musical in Segura and Etienne's concert, in concord with Mme. Brichta, Dorigo, Fehrmann, Hutet, 'cellist, and F. G. Berteau, a harpist then first appearing here. All this I learn from the American.

The Post, however, guides me in December, with tidings of a concert at Masonic Hall, on the 9th, at which W. Burke led a "full" band, and a celebrated Amateur "presided" at the pianoforte. Better must have been a concert, announced in the same paper, for the benefit of St. Mary's Institution (December 22nd at Masonic Hall), warmed by the art of Mme. Feron, Fehrmann, Segura, Gear and Schott. The Euterpean Society, says the American, had its annual concert, on January 6, 1831, with Mme. Brichta, Fehrmann, Cuddy (flute), Schott, and Blondell (piano). Three church concerts stand out from the dead-level lines of the Post: one at the Paraclete Church, Vandewater Street, on January 7th; another, on February 17th, at the Reformed Dutch Church, same street, under the direction of H. H. Gear, and enlisting Mrs. Austin, Mme. Brichta, Fehrmann and Schott; and still another (see the Post of the 16th) at the Baptist Meeting House in Gold Street, on February 18th. This assuredly was the year of the glory of Mme. Brichta.

The New York Sacred Music Society always overawes. Its "oratorio" flowered on February 24th, at St. Paul's Chapel, and soloists were numerous in the persons of Mme. Brichta, Miss Moran, Miss Woodward, Fehrmann, Moran, Earle, Schott, Taylor (singer), &c. U. C. Hill led the orchestra, S.

Earle was conductor, and William Blondell was organist; so, at least, saith the Post. One Demarest and Master Demarest are found in the Post as abettors of a concert of sacred music in the Reformed Church, Orchard Street, on March 30th. Far more resounding in fame, the Musical Fund gave its "first concert of the present year," on April 27th, at the City Hotel; the American lists Hill as leader, with Mrs. Austin, Mme. Brichta, Fehrmann, Nicholson (piano), Taylor (flute), Gear, Angrisani, and Mrs. Thorne (harpist — her first appearance in America). The first movement of Beethoven's "Sinfonia" in C was in the programme. New York, in those days, must have known Handel and Haydn by heart.

The Post calls us on May 4th to the Dutch Church, in Vandewater Street, with promise of Gear, Mrs. Singleton, Misses Mary Ann, H. C. and R. Huyler, Miss Pearson, Mrs. Francis, and Mrs. Austin — surely a ladies' evening. And how the winter's drought brought forth May flowers! Listen to the American! May 11th again carried into St. Paul's Chapel the Sacred Music Society, for an "oratorio" sustained by U. C. Hill, "leader," Earle, conductor, Blondell, organist, and by a noble array of soloists — Mrs. Austin, Mme. Brichta, Norton, P. H. Taylor, C. W. Taylor, Earle, Hill, &c. Mrs. Austin, lovely lady, sang Angels Ever Bright and Fair, and Let the Bright Seraphim. Another concert of Sacred Music in the Dutch Church, Vandewater Street, had, on May 18th, another fine group — Mrs. Austin, Miss Pearson, Pearson, Gear, Norton, Hill, Taylor, Schott, and Mrs. Singleton. I wonder how little these artists were paid? H. H. Gear, on May 27th, tried to recuperate at Masonic Hall, with a really splendid helping — Mrs. Austin, Mme. Brichta, Fehrmann, along with members of the New York Musical Fund and the Euterpean and Sacred Music Societies. With this thrilling resonance I close the musical season of 1830-31.

I have found it difficult to recover contemporary evidence regarding those far-off evenings of music. Somehow I have surmised that matters were not always perfectly adjusted, and, in regard to the concert of the 18th, the Mirror of May 21st corroborates my suspicion. "The overture was exceedingly ill played; the second violin was inaudible in the *fugue,* and . . . failed in nearly the whole." Gear, who sang Comfort Ye, My People, can always be complimented "for strict propriety and good emphasis," and — O faint praise! — "as a teacher of vocalism, he is a great acquisition to any city." The choir "seemed strong in *bass* and *soprani* voices." Haydn's On Mighty Pens "gave Mrs. Austin an opportunity of proving her perfect knowledge of this master — we wish we could say the same of the band. The flute played the notes but not the author; and strange to say, Mr. Schott failed in the *obligato* leads for the clarionet; however, the steadiness of the *double bass* and *violins* patched up the affair." This very difficult composition "we have heard . . . essayed three times in America. Once at Boston, accompanied by the band of the Tremont theatre, (then excellent) and sung by Mrs. Austin, at the rooms of the Handel and Haydn society. The effect . . . was charming. . . . And twice in New York — once by Miss Gillingham at St. Paul's, when the accompaniment was execrable, and lastly by Mrs. Austin as we have described." Miss Pearson and Miss Gould were warned that, though their voices were "of good quality," they "have not the cultivation which is necessary for principal singers," and should confine themselves to concerted music. The trio from The Creation, How Beautiful Appears, was sung "very effectively" by Miss Pearson, Gear, and Pearson. Some of the choruses, including the Hallelujah, were admirably rendered. So that is the kind of music our ancestors heard, if not always with acutest enjoyment.

From the clear Mirror of June 4th I learn that Gear had been "lately a chorister of the Chapel Royal and St. Paul's cathedral, London," but was "at present a professor of music and organist of Grace church, in this city." Concerning Gear's concert of May 27th, Norton's "peculiar *forte*" on the trumpet seemed to "B" the Mirror critic, to be "brilliancy of tone and power"; "for force, quality of *tone,* and *orchestral playing,*" he had "no equal." Mme. Brichta's rendering of the great aria from Mozart's La Clemenza di Tito — a war horse, years later, of Mme. Schumann-Heink — was "accompanied beautifully by Mr. Schott on the *clarionet*; the *slow movement* was sung chastely and well," but "in the divisions her execution was by no means real, but rough and *staccato,* instead of progressing smoothly from note to note" — the usual German failing, we may add, especially in tenors. Mrs. Austin, in fine voice, rendered a scene from Der Freischütz, to an accompaniment "absolutely disgraceful." Gear, Sen. played an air by Handel, "with no particular effect but that of making himself extremely warm." Fehrmann sang an air from Die Zauberflöte "pleasingly, and with a great deal of taste," and "with study, may become a great acquisition to our vocal strength." "B" is grateful to Gear for producing the overture to Guillaume Tell, which, "notwithstanding it was produced under every disadvantage . . . gave general pleasure." In view of such censure, one feels that one should revise every guess as to the effect of early performances, and temper every adjective engendered by a heated imagination on rosy hazes enveloping all things in a venerated past.

NIBLO'S GARDEN, 1831

The Gardens opened as summer roses bloomed. The full efflorescence of Niblo's may be scented in the American. James Kendall's Military Band, from Boston, gladdened in earliest June, and, after a short period in Philadelphia, returned on June 15th for a triumph of several evenings; operatic excerpts from Rossini, Boieldieu, &c., were main staple of the programmes. Kendall had a benefit on the 23rd. The Fourth of July concert raised in popular songs the voices of Miss Pearson, the Messrs. Pearson, Hooghkirk, and Todd, with Bristow at the piano. There was also a band. Part of the Boston band joined with other musicians to make happy the visitors in late July. The coach, Lady Clinton, carried patrons to and from the City Hotel.

On August 11th, Norton, the trumpeter, gave here a concert at which appeared Mme. Brichta, Mrs. William Chapman, (late Miss Taylor, from the Royal Academy of Music, London), Segura, Cuddy, and Norton. George Holland also rendered buffo songs. Cuddy's first concert came on the 16th, and Segura had one on the 25th, with the orchestra of the French company from New Orleans, then at the Park Theatre. Paradol was set down as leader of that band. Cioffi held forth on the 26th and 27th, with the aid of Mrs. Chapman, Cuddy, Signor Martines, E. Metz and Norton. September 1st was glorified (see the Post) by the art of Mmes. Feron and Brichta, Angrisani, Norton, and the débuts of A. Seixora and Friedheim, clarionetist from Bavaria. And on September 19th, a band of Tyrolese Minstrels, not thereafter easily detached from our record, made their appearance, proclaiming themselves as V. Schmidt, M. Freudenschuss, Carl Schnepf and F. Schnepf. It occurs to me that such singing choirs, becoming more and more numerous in the '30's, may have prepared the public for the negro minstrels of the '40's. Why not? This season at Niblo's is far from being the most interesting in its career; the last I record for 1831 is the " peristrephic panorama " — 20,000 square feet of canvas — dealing with Waterloo, St. Helena, and the funeral of Napoleon, and visible in Niblo's buildings from October 1st. Ten thousand figures were said to be brought before the spectators. A military band accompanied.

CASTLE GARDEN, 1831

There is even less of note at H. Marsh's Castle Garden. Fireworks, directed by H. J. S. Hall, " pyrotechnic artist to the Garden," flared up on several nights in June. On the 23rd, Signor Perez, from Colombia, footed his way across the *corde élastique*. The spectacle of The Battle of Algiers made fiery the Fourth of July and certain following nights. This sort of thing sufficed till October 3rd, when the " artist " took a benefit with Algiers and other glories. On August 24th, C. F. Durant promised a third balloon ascension. His fourth was set for September 7th. The American and the Post yield no more.

I found no word in American or Post of the formerly active Vauxhall; but I can visit gardens in remoter regions. Thomas James, of the Thatched House Garden, Jersey City, on June 8th, offered, *via* the American, an afternoon concert by a military band, with Bristow at the piano, and with the three useful Pearsons and Todd; the Military Band from Niblo's

Garden performed here on August 23rd. On other occasions this place seemed to be merely open, as, indeed, did the Colonnade, Elysian Fields, Hoboken, and the "Pleasure Railway in that beautiful grove, near the *Hoboken House,* now occupied by Mr. Van Antwerp" (American of July 29th). And the Post of May 27th carries us in imagination to the Pavilion Garden, Staten Island, where "the Military can always be accommodated with target grounds and encampments" and where are "a spacious Saloon, capable of dining 300 persons, two fine swings, and an excellent Ten-pin Alley."

Who thus boldly enters the columns of the Post? None other, forsooth, than Ferdinand Palmo, who, on June 8th, announced the opening of his Refreshment Room and Public Garden, at 307 Broadway, Corner of Duane Street. The American, in June, let it be known that a band performed here every fair evening; on June 27th (see the Post) the New York Harmonic Society gave a concert. Brave Palmo, with a fair new world to conquer! Let us keep an eye on him, till Palmo's Opera House is ready in the '40's. Barrière and Palmo, concocters of succulent pastry and ice cream, how grievously did they learn that such foundation is too insubstantial for permanent theatres or opera-houses! With this sad reflection, I close all summer gardens for 1830-31 with reference from the Post of June 13th to a splendid display of fireworks, next evening, at the Essex Garden, corner of Rivington and Essex Streets, said display arranged by "Mr. Josh Ryder, pupil to the late celebrated Mr. Thos. Patrick." Fireworks and Abbot's Military Band were, if I may be pardoned the pun, "Posted" for July 19th. Reader, out of many gardens, in 1831, I fear I have gathered few flowers of rarity and excellence; but remember I planted them not and am in no way responsible for the blooming or the fragrance — or lack thereof.

BROOKLYN, 1830-1831

I can promise the New Yorker but little in return for ferry-trips to Brooklyn in the year now discussing. In the only paper, the Long Island Star, meetings were called of the St. Cecilia Society prior to the first concert of the aggregation on the 5th of October, 1830, in St. Ann's Church. The programme embraced selections from Dixon, Rousseau, Handel, Kent, Sir J. Stevenson, Pergolesi, L. Mason, Jackson, and other masters of refined melody. The Society became vocal in advertisement of stated meetings throughout the autumn and winter. Aside from this activity, our sister community slept in her mantle of snow and ice. Whale, Berault and Mrs. Trust held dancing classes and "publics," and T. C. Troup's "house" at Gravesend, and Cropsey and Woglum's Coney Island House occasionally summoned to balls in their long rooms. The Military Garden, seat of bliss for Brooklyn, invited, on March 29, 1831, to a "splendid military ball," "when all who take an interest in the prosperity of Captain Brower's Company of Kings County Volunteers. . . . will have an opportunity to contribute something towards elevating the military character of the young men of Kings County." And at how modest a fee — one dollar for a gentleman and two ladies! Even so, the function seems to have been postponed to the next week. I must close this account of the simple pleasures of long ago with a note in the Star of November 24, 1830: "GENTLEMEN who are fond of SHOOTING Turkies, Geese, &c., may have opportunities of indulging in such exercises every TUESDAY and THURSDAY at the Valley Grove Inn, three miles from Brooklyn, on the Flatbush Road. GEORGE HAUSE." Or would the reader prefer to wait for a "shooting match" at Troup's Gravesend house, on Christmas day? All these items may have been fun for Brooklyn, but they were but remotely connected with the main object of our voyage theatrical.

CHAPTER III

THE PARK AND THE BOWERY, 1831-1832

THE season of 1831-32 may be supposed to have begun on August 18th, when the Bowery threw open its doors after the summer recess; since, however, the Park was still *the* theatre to New Yorkers, I begin with the inaugural of that house on August 29th. The American advertises for the occasion Cinderella, with practically last year's cast, Mrs. Sharpe still retaining Clorinda, the part created by Mrs. Blake, now gone from the company. The other features were Seven's the Main, and The Dumb Savoyard, "for the purpose of introducing Mrs. Barrymore and Mr. Wieland, from the Theatre Royal Drury Lane." Promises were also made "of numerous engagements. . . . with performers of Drury Lane and Covent Garden, of approved talent, who will have the honor of appearing in the course of the season." The Park Theatre was, like Wallack's years after, essentially an English theatre in New York. A news item in the Post of October 5th informs us that Price has returned to the city, and will probably take part in the management.

The Park also stated, in early announcements, that "the Orchestra has been increased and improved." . . . Finally, "Mr. Barrymore of the Theatre Royal Drury Lane" — and this was an important engagement — "is engaged expressly for the purpose of producing several splendid dramas, as originally brought out under his superintendence at that Theatre." In Seven's the Main, Miss Rock's specialty, Mrs. Barrymore enacted the seven characters, and in The Dumb Savoyard she was Pipino, and Master Wieland was the Monkey; in the latter piece, Placide assisted as Vatchell, and Mrs. Wallack as Celestina. Master Wieland was a great failure; but Mrs. Barrymore was admired in pantomime and melodrama. The Mirror of September 3rd was particularly severe on Master Wieland, and, passing to the universal, deplores the love of cheap trickery and vulgar display that seemed to be sending the drama to its doom — the age-long cry, the plaint ever new and ever old. At any rate, the critic considered Wieland "the sorriest" monkey "we have seen for many a day."

Charles Kean, beginning (of course) with Richard III on August 31st, went through his favourite round, including Sir Giles Overreach, Hamlet, etc. His engagement was very brief; when the wind was nor'-nor'-east, the playgoers knew the difference between a hawk and a hand-saw, and decidedly Charles Kean was no Edmund Kean, or Macready or Forrest. I fear he was not a great drawing card. The Mirror of September 10th is kind but discriminating; since it adds nothing to its estimate of the preceding year, I leave it unquoted and unsung.

The leading members of the stock company employed in the opening bills were Placide, Richings, James Thorne, Jones, Barnes, Barry, Mrs. Sharpe, Mrs. Vernon, Mrs. Wheatley, Mrs. Wallack. The Dumb Savoyard was frequently seen, Mrs. Barrymore having made a hit. Her physical charm and her ability to pose were utilised in a new form of art, the reproduction of famous pictures in living tableaux. We shall find a craze for this sort of thing in the next year or two. On September 1st, following Cinderella, with the divine Austin, " the Orchestra will play Rossini's admired *Overture to Guillaume Tell* — to be accompanied in action by Mrs. Barrymore, as originally performed by her at the Drury Lane Theatre, illustrating Scheffer's beautiful print of the Soldier's Widow." Mrs. Barrymore frequently appeared in this feature.

After Kean's departure, a Mrs. Pindar, " of the Haymarket and Covent Garden," came out (September 7th) as Helen Worrett and Myrtillo. She played Lady Teazle and Edmund, the Blind Boy, on the 9th, Victoria (A Bold Stroke for a Husband) on the 13th, and Amelia (The Woodman's Hut) on the 15th. For her benefit, on September 23rd, the lady acted Lady Contest, Juliet (2nd and 4th acts) and Douglas (Act 4th). The bill also included Popping the Question and The Dumb Savoyard!

Elizabeth Hughes

This was a fairly long engagement for a novice; I do not know that Mrs. Pindar ever acted again at the Park. Ireland says that " she would have proved a valuable stock actress, but soon disappeared from our stage, and was never again heard of." Sad epitaph! Mrs. Pindar played in later September at the Bowery. Mrs. Barrymore, throughout the engagement of Mrs. Pindar at the Park, was frequently acting and miming. The first great success of the year, however, was won by Elizabeth Hughes, a charming singer from Covent Garden, who made her début the very night (September 8th) after Mrs. Pindar's. Miss Hughes sang Susanna, in The Marriage of Figaro, and soon established herself firmly as second only to the lovely Austin. The Mirror of September 17th recounts her charms:

> She leaped with one bound into the favor of the audience. Her fine round voice is of a fair *soprano* compass: strong and sweet, though slightly *veiled*. She was promptly encored in her songs which . . . were given with spirit and effect. . . . In addition to her vocal ability, she is fortunate in the possession of a youthful and prepossessing person, a very pretty mixture of modesty and archness, and some tact as an actress.

Miss Hughes again sang Susanna, on the 10th, finishing the evening with the old opera of Rosina, her chief support being Richings and Mrs.

Sharpe, not the most musical pair conceivable. On September 12th, all three of the new women were featured in the bills, and I hope drew a large audience; Miss Hughes sang Rosetta in Love in a Village, and Mrs. Pindar again gave Myrtillo, in The Broken Sword. Between these familiar things, a new farce was offered — Innocent Deception, with Mrs. Barrymore as Florence Macarthy and James Thorne as Captain Charles Macarthy. On the 14th, Miss Hughes sang Clara, in The Duenna, and Margaretta, in No Song No Supper. In Artaxerxes (September 16th) she at once challenged Mrs. Austin in the latter's glorious part of Mandane, her support including Thorne, Jones, and Mrs. Sharpe. For her benefit (September 19th) she dared more; she sang Cinderella. I am glad she did, for the Mirror was moved by the performance to publish, on September 25th, an illuminating comparison of the vocal styles of the newcomer and the idolised Austin. Miss Hughes was satisfactory, though she "betrayed a disposition to overload the air with embellishments"; but listen to the poet-critic on the other singer:

> The unrivalled excellence of Mrs. Austin consists in the possession of a voice, which, for perfect bird-like softness, sweetness, and wonderful flexibility, has never been excelled in American theatres. The Signorina could pass higher and lower, and thrill you with more extraordinary and triumphant exhibitions of science and power; but for that inherent quality of tone which composes *sweetness*—for the silvery softness in which the ear can detect nothing but a consciousness of pleasure; a clearness like that which delights the eye upon a sleeping stream in summer, when there is not a ripple to break its motionless beauty, or stir the images in its transparent depths—this faculty is the gift of nature, and is possessed by Mrs. Austin above any singer we ever heard. Upon this she depends, with a quiet trust in its influence. Its spell is everywhere through her music. It sinks down into the smallest breath—the lowest tone—and, with a strange distinctness, through the clash of the chorus you hear it running along as you see the line of a silver river, winding through woods and fields, from your stand on the mountain top. In addition to this, Mrs. Austin discovers a curious facility of execution, as if music escaped from her involuntarily as fragrance from a flower. Miss Hughes excelled her in points. She burst out sometimes like a star from behind a cloud, and added surprise to our admiration. Mrs. Austin never goes behind the cloud. She floats through the whole part with no apparent effort.

More Singing: John Sinclair

Simpson and Price were careful to present their new stars one by one; Miss Hughes had gone before Sinclair was allowed to appear. On September 24th, this somewhat mature singer (he was born in 1790) came forward as Orlando, in The Cabinet. He had had the best teaching in London and on the continent, and was a past master of the art of song. He was not at first successful. New York had heard some excellent male singers — Incledon, T. Philipps, Pearman, Horn, Jones —and was not to be swept off its feet. His second performance was as Francis, in Rob Roy (September 27th); he repeated Orlando, and added Apollo, in Midas, on the 29th. On October 1st he was Malcolm, in The Slave, and added The Lord of the Manor and Lock and Key (as Captain Sinclair) on the 4th. Two repetitions of Rob Roy led to the newcomer's benefit, on the 11th, when he appeared as Tancred, in The Englishman in India, and as Frederick, in No! or, the Glorious Minority. The musical support rendered Sinclair by the conscientious "stock" would have discouraged a younger singer; neither Miss Hughes nor Mrs. Austin was engaged, neither Mme. Feron nor Mrs. Knight. Amelia George had returned to Europe in 1830. Sinclair never made a great success in America; the Mirror of October 8th thus dubitates, and takes from me any desire ever to have heard the singer:

> With a charming voice, nature appears to have freely bestowed upon him certain of the requisites necessary to form a good singer, but he does not possess taste, *méthode,* or feeling. His style has a dash of *homeliness* in it, with which we confess ourselves somewhat surprised. The *falsetto,* that we have spoken highly of, is a component part of his voice, notwithstanding the art with which he sometimes avails himself of it. Instead of an union between the real and feigned voice, he separates them with a marked distinctness when brought to bear in any song, producing an effect resembling alternate male and female voices. . . . He has a barbarous way of mispronouncing the king's English. . . . Take, for example, "My love is like the red, red rose." Mr. Sinclair gives it,
>
> "Oh my *lauve* is *loike* the red, red rose."
>
> . . . Nevertheless, as the singer of a certain class of Scotch ballads, where pathos is not requisite, we listen to him with pleasure. . . . The truth is, Mr. Sinclair will sing you ten songs, and seven or eight of them will be quite ordinary, and the rest rather unusually well done.

Forrest in Spartacus

We go back to the most important event of the season. On September 26th, Forrest — let us not forget how much he did for the native drama — brought out Robert Montgomery Bird's tragedy of The Gladiator, written as a prize play. This story of a brother, who meets his brother in the arena, leads the people in revolt against the government, and goes to his death nobly and generously, long reigned in the repertoire of Forrest and successors of his school. It is now dead, with that school; but it held high place in its day, and can never be overlooked by the historian. Bird, in irritation, wrote that the Park company was the worst in America;

he felt that it had mangled his play. But, such as it was, the original cast stood as follows:

Spartacus	Mr. Forrest	Enomaus	Mr. Nexsen
Phasarius	Mr. Barry	Gellius	Mr. Povey
Crassus	Mr. Richings	Crixus	Mr. Collett
Bracchius	Mr. Thorne	Boy	Julia Turnbull
Lentulus	Mr. Blakeley	Julia	Mrs. Wallack
Florus	Mr. T. Placide	Senona	Mrs. Sharpe

It had fallen to the lot of Mrs. Sharpe to create the leading female part in both Metamora and The Gladiator; in each case it would have fared better at the hands of Mrs. Barnes (or preferably Mrs. Duff). The Gladiator was repeated on the 28th, and on October 3rd. For the rest of his engagement Forrest depended heavily on Metamora. He played Damon and Carwin, on October 7th, and for his benefit on the 9th, gave The Gladiator for the fourth time. Dr. Bird's play was the first, and decidedly the best, of three pretentious tragedies by American authors brought out at the Park, during the season under discussion. During Forrest's engagement at the older theatre, the Bowery was reaping a fine success with the first performances of Josephine Clifton.

Mrs. Barrymore's benefit on October 12th was interesting. In the first place, she brought out a new drama, The Conscript, acted by Richings as Frederic, Barry as Jean Sanspeur, Wieland as Fidele, herself as Georgette, and Mrs. Wallack as Mme. Durand. After the play was offered a variety of dancing by Mrs. Barrymore, Mrs. Wallack, the little Wheatleys, and Collett. Mme. Feron (who is gradually fading out of our ken) sang Maria, in Of Age To-Morrow. Then Wieland (changed from a monkey) personated Ducrow's celebrated classic statues — this kind of thing growing in popularity. The bill — and what a bill! — ended with a new "ballo-pantomimo-serio Il Naufragio di La Perouse," in which Barrymore made his first appearance in America as Perouse, and his wife acted Ombra.

The Anderson Riots

This was the last night, for an interval, of perfect peace. For the 13th of October, the papers advertised the first appearance in America of Joshua R. Anderson, from Drury Lane, who was to make his bow as Henry Bertram. Anderson was expected to be one of the greatest luminaries of the season; he and his wife — Josephine Bartolozzi, sister of Mme. Vestris — were depended on to support the musical programme. Unfortunately, on the voyage across the Atlantic, Anderson made some remarks that were considered derogatory to America; this episode was raised to an international question, and on the night of his appearance, riot reigned in the theatre. A long account of the disturbance may be found in the American of October 14th; in the same issue, Anderson published an appeal which, I confess, seems to me somewhat disingenuous and top-lofty. It would hardly repay me to quote it, even in part.

This message, far from placating, maddened the mob. When Anderson attempted a second appearance, on the 15th, a surging mass of people filled the house, rioted in the streets outside, and finally compelled the permanent withdrawal of the singer from the theatre. Little Burke was then playing an engagement, and he was sent out on the stage to soothe the mob with the strains of his violin. All night and all next day (Sunday) the tumult continued around the playhouse. Simpson decorated the front of the building with American flags, and finally the fire died on its own ashes. The American of October 17th quotes a long account, from the Gazette, of this extraordinary upheaval of national feeling. It was the worst demonstration of its kind until the Macready riots of 1849. Anderson went to Boston, where he was at length allowed to perform; when, some months later, he ventured to appear here, at the Richmond Hill Theatre, he met the fate of his Park experiences. He was not allowed to sing.

An excellent account is found in Philip Hone's diary, of the night of the 15th: "The house was filled very early to suffocation. When I went in the whole interior was a solid mass of men. Not a single female present, except two or three in the upper tier. The first part of the opera was listened to, and when Mrs. Sharpe appeared she was received with the most marked approbation. . . . At the commencement of the second act, previously to the time when he (Anderson) should have appeared, Simpson came forward and attempted to read his apology. This was the signal for the commencement of the riot, and from that time the disturbance continued during the whole night. Apples, eggs, and other missiles were showered upon the stage, and although Barry announced that the unhappy wight was withdrawn . . . and that the play would be changed, they would not be pacified. They went to the theatre for a row, and they would not be disappointed. . . . The street in front of the theatre was filled by the mob, the lamps were broken, and the interior of the theatre sustained considerable injury."

On the 17th Hone writes of the rioting on the preceding day (Sunday). All day long groups collected in front of the theatre, and soon after dark the disturbance began. Hone "went out to find the Mayor"; unsuccessful in this, he returned to the theatre, and found that twenty boys were committing most of the damage to the building. "At this time Hays came up with a pretty strong body of watchmen. . . . Several men and boys were carried to the watch-house. . . . The mob . . . continued . . . but no more injury was done to the theatre." And "Today the front of the theatre is covered with transparencies of patriotic subjects,— flags and eagles in abundance," etc.

Burke; Charles Kean

Burke, the peace-maker, continued after quiet was restored. He had appeared on the 14th as Sir Abel Handy and Terry O'Rourke. Mrs. Austin returned, on the 18th, in Cinderella. Burke acted in Paul Pry and Barney Brallaghan on the 21st, Wieland also appearing in the Ancient Statues. On the 25th, a new farce, Old Regimentals, enlisted Woodhull as Dandoli, Richings as Charles, Barry as Michael, Placide as Dr. Muzzy, and Mrs. Sharpe as Eva. Burke continued until November 2nd. Meantime, Miss Hughes began again, on October 29th, as Cinderella, and, on the 7th of November, Sinclair appeared with her, he playing Bertram (*absit omen!* O J. R. Anderson), she Julia Mannering, and Mrs. Barrymore Meg Merrilies. Since quiet had been restored, Mrs. Barrymore had also repeated the pretty play of The Conscript. On November 9th, Sinclair was Francis Osbaldistone, and Miss Hughes Diana Vernon. On the 11th Miss Hughes and Sinclair appeared in The Cabinet and Miss Hughes in John of Paris. On the 17th, they joined forces in The Duenna and in Rosina; on the 19th in The Siege of Belgrade, in which they revived memories of a great past. There is but little more of them in this engagement. Oddly enough, Sinclair did not appear at Miss Hughes's benefit (November 21st), when she sang Cinderella, and Linda in Der Freischütz.

Meantime, on November 1st, was brought out a play by Mr. Bailey, of New York, entitled Waldimar (*sic* in the advertisements), or, the Massacre; Charles Kean played the leading part. So far back as August 31st, the American had given an outline of the story, which might well be included in a history of American plays, but hardly in an account of activities in the New York theatre. The cast was as follows:

Waldimar	Mr. C. Kean	Martian	Mr. Richings
Claudius	Mr. Barry	Theodosius	Mr. Thorne
Rufus	Mr. Woodhull	Hersilia	Mrs. Sharpe

The third performance (for the benefit of the author) occurred on November 8th. After that Waldimar went to the tomb of his fathers. During its run, Kean had also acted Richard III, and, for his benefit on the 10th, he again attempted Hamlet.

Hackett; The Lion of the West

The next star was the genial Hackett, who, on November 12th, began by tripling Jonathan Swop, Major Joe Bunker and Rip Van Winkle. We remember that during the preceding season Hackett had produced Paulding's play, The Lion of the West. The piece, itself, was regarded as unsatisfactory, though Hackett's Colonel Nimrod Wildfire was a genuine contribution to the gallery of American dramatic types. On September 17th, the Mirror informed us that, " the author, having neither leisure nor inclination for the task, it was with his full approbation, committed to Mr. Stone, (well known as the author of Metamora) who has arranged an entire new piece, with the exception of Colonel Wildfire." On October 1st, the same faithful journal gives a summary of Stone's plot, which I here omit for the benefit of a weary reader; needless to say, it is melodramatic-comic to a degree.

The new version was brought out on November 14th, and repeated thrice before Hackett departed, with Barry as Major Lexington, Richings as Luminary, Mrs. Wheatley as Miss Towertop, and Mrs. Sharpe as Fredonia. On his last night (November 24th) it was joined with that perennial joy, The Comedy of Errors, he and Barnes reviving old memories as the Dromios, and Mrs. Hackett and Mrs. Sharpe, sisters in life, playing the sisters of the play. Meantime, Forrest had come back, and carried November to a triumphant conclusion. His chief parts were, of course, Metamora and Spartacus. The former was given on Evacuation Day, possibly to remind Anderson of our patriotism.

MASANIELLO

On November 28th was produced a melodrama, with much of Auber's music — Masaniello, rendered familiar, as La Muette de Portici, by the French company. In it Sinclair made a hit as the hero, but much of the rest of the cast was weak; Thorne, a good baritone, was miscast in the tenor rôle of the Prince, and Mrs. Sharpe was quite out of her element as the floridly musical Princess. Mrs. Barrymore's Fenella, however, must have been charming. The Mirror of December 3rd, disgusted with the attempts of the stock actors in an opera, suggests that Jones and Miss Hughes might equally well play the leading parts in Macbeth, or Sinclair attempt Hamlet.

We shall find some changes in the cast later in the season. Meantime, on November 29th, little Burke began a new engagement as Cornelius O'Dedimus, and as Patrick, in The Poor Soldier (first time). He played Paul Pry on the 3rd of December. When he repeated that part on December 6th, Clara Fisher supported him as Phœbe. For the rest of the bill, he played The Irish Tutor, and she The Invincibles. Master Burke's hold must have been weakening, if his appearances had to be strengthened by so important a person as Clara Fisher. For the sake of completeness, I chronicle the début, on December 5th, of a Stanley, as Charles, in The Rendezvous.

The Park was now enduring strong opposition. The Bowery was, perhaps, weaker than during the last year; but the new Richmond Hill Theatre, at Charlton and Varick Streets, was presenting extraordinary attraction, its chief actress being Mrs. Duff. And the Park was not shining; Kean, Burke and Miss Hughes were hardly compelling magnets. In fact, this year (1831–32) seems to me one of the least interesting in the history of the establishment.

The management brought out, on December 10th, a melodrama called Saul Baintree, with Barry as Saul, and Mrs. Sharpe as Meg Baintree; the American gives no other actors. The quality of the play may be surmised from the fact that a second performance does not figure in the bills. Variety was found in a new distribution for Cinderella, on the 12th, when Sinclair was Felix and Miss Hughes the cinder-maiden.

Mr. and Mrs. Hilson

At the end of the last season, Hilson left the company he had so long adorned; his wife had not appeared since the death of her mother, the once famous Mrs. Johnson, which occurred eighteen months before. On the 13th these popular players returned in Know Your Own Mind, he playing Dashwould and she Lady Bell. They also appeared as Rolamo and Clari in Payne's never-failing opera. I can imagine the delight with which they must have been received. Her benefit, "postponed since eighteen months ago," presented her (December 16th) as Colin in Nature and Philosophy, and as Phœbe to Hilson's Paul Pry. Their stay at the Park was very brief; later in the season we shall find them at the Chatham and at Richmond Hill.

On December 15th, Barrymore brought out a grand military spectacle, Napoleon Buonaparte, one of the big events of the season. The cast included Barry as Napoleon, Richings as Vincent, Thorne as Valentine, Placide as Hubert, Simpson as Junot, Woodhull as Bertrand, Mrs. Wallack as Mme. Bertrand, and Mrs. Sharpe as Victoria. Julia and Emma Wheatley figured as Henry and Arthur Bertrand. The glitter and general interest of this performance kept it going for a long while. On the 30th, the American advertised the scenery: The Camp before Toulon, 1798; the Passage of Mt. St. Bernard, May, 1800; the Palace of Schœnbrunn, May, 1809; Fontainbleau Palace, April, 1814; St. Helena, 1818, and 1821. With this synopsis, one easily conjectures the episodic character of the piece. The twenty-fourth performance occurred on February 14th. Later in the season (April 5th), a new version, shortened and sharpened, was brought out, with Placide as Napoleon. In this form, and with Placide's excellent likeness and impersonation, the offering had surprising new appeal. Altogether, Napoleon was a great general of the dramatic corps in 1831–32.

But other novelties must be cited. On December 23rd, was played The Female Brigand, with Clara Fisher as Georgina, Barnes as the Marquis Sapparoni, Placide as Sancho, Richings as Fernando, Mrs. Vernon as Babble, Mrs. Sharpe as Rosa, &c. I wonder if this was a burlesque? At any rate, it soon died. Another novelty, a play called Martha Willis, on December 26th had a cast including Barry as Walter Speed, Barnes as Nunky Gruel, Placide as Shoulder, Simpson as Tom Scarlet, Mrs. Wallack as Miss Cleveland, and Mrs. Sharpe (who was hard-worked as sole leading lady) as Martha Willis. The eighth performance of Buonaparte finished the interesting bill.

The Bowery on January 7th succumbed to the bad weather and bad business, and closed for over two months; the Chatham had practically collapsed; the Richmond Hill was obliged to supplement the work of Mrs. Duff and a very fine company with "Mr. Hood's grand ascension on the slack wire from the stage to the third tier boxes." Remember all this, ye preachers of the glories of the palmy days! In such a period of depression, the Park could not be blamed for falling asleep with only one drowsy eye available. We welcome almost any bit of life. Jones, for instance, in early January, succeeded Sinclair as Masaniello. The inevitable and inexorable Master Burke returned on January 10th as Major O'Flaherty and in The March of Intellect; of course he led the orchestra, also. On the 16th and 18th, he played Lord Grizzle to the Tom Thumb of his younger brother, Master W. Burke; but there was found to be a vast difference in Burkes.

Two January novelties must be chronicled. On the 2nd, a farce called It is the Devil! was played successfully, the cast including Barry as Chevalier D'Arcy, Placide as Dominique, Richings as Count de l'Heaumerie, Mrs. Sharpe as Blanche, Mrs. Vernon as Jeannette, and Mrs. Wheatley as Geneviève. On the 24th came The False Key, a piece which Ireland lists as The Locksmith of Stockholm, a title far more suggestive of the Bowery than of the Park. The American uses the title, The False Key. In it Barry was Anhalt Steibelt, Barnes was Schwartzenberg, Placide Dousterswivel, Richings and Woodhull the two Ambroses, and Mrs. Sharpe Christine Rosenberg. Perhaps it is a waste of ink to reproduce these casts of forgotten trifles. In any case, Napoleon Buonaparte, nearly every night, was leading the management out of the valley of despair. On January 28th, cautious burghers might have bought many bargains (or remnants) from one counter: Martha Willis, It is the Devil! and The False Key were united in the bill of that evening. But the real achievement in new things was exemplified on the 3rd of February, when the fifteenth performance of Masaniello was paired with the twenty-third of Napoleon Buonaparte.

The reader will agree that January was dramatically dull. In The Englishman in India, on February 4th, Mrs. Vernon was Sally Scraggs; with Barnes, Barry, Placide, Mrs. Sharpe and Mrs. Wheatley, she helped the revival to several repetitions. February 6th restored Jones and Mrs. Austin to their original parts in the inexhaustible Cinderella. The lady sang on the 10th in The Caliph of Bagdad and in Der Freischütz; on the 15th she again flew as Ariel in The Tempest, and danced about as Rosina, in The Barber of Seville.

VICTORINE

One novelty grips the interest in the cold finances of February. On the 14th was produced J. B. Buckstone's long-popular adaptation from the French, Victorine, or I'll Sleep on It! This is an early specimen of the dream play. The heroine, a virtuous seamstress of Paris, goes to sleep on the problem of whether she shall marry the honest Michael, an upholsterer, or accept the "protection" of her roué landlord. The end of the first act shows the undressing of Victorine for dreams that make up the main body of the play. In her dreams she accepts the landlord, mounts high on the wings of luxury, and falls, in age, into the depths of poverty and crime. Needless to say, when morning light awakens Victorine, she decides to accept humble virtue in the person of Michael.

This play is really an admirable example of its kind, and it ran like wildfire through New York; another version of it soon transfigured the rival stage at Richmond Hill. The cast at the last-named house was beatified by the acting of Mrs. Duff. At the Park Mrs. Sharpe was Victorine, Mrs. Vernon her giddy friend, Elise (or Eliza, as printed), Simpson Alexandre, Richings Chanteloupe, Barry Michael, with a comic trio in Placide as the gay Bonassus, Mrs. Wheatley as the justly suspicious Mme. Bonassus, and Barnes as their servant, Blaize. For Barnes's benefit, on the 16th, Mrs. Barnes replaced Mrs. Sharpe as the heroine; I fancy she eclipsed her as well. On that benefit night Mrs. Barnes also for the first time acted the Countess de Lisle in The Poachers. On March 1st, Victorine was given at both theatres; on March 3rd, the eighth performance of it occurred at the Park.

Meantime, the management had ready another big production — Rossini's opera, The Maid of Judah, as adapted by Rophino Lacy, who had performed a similar service for Cinderella. This was brought out on February 27th, with Miss Hughes as Rebecca, Jones as Ivanhoe, Simpson as Robin Hood, Placide as Gurth, Barnes as Wamba, Woodhull as Isaac of York, Thorne as Malvoisin, and Barry as Boisguilbert. The rank and file filled in minor parts. It reached its fifth night on the 14th of

March, when it was followed by The Quartette, sung by Jones as Ernest, Thorne as Belcour, Woodhull as La Fonde, and Miss Hughes as Mme. de Luceval. On the 9th, the management had tried to redeem the mistakes of its earlier treatment of Masaniello. Mrs. Hackett was engaged to play the part of Alphonso, and Miss Hughes replaced Mrs. Sharpe as Elvira. Jones continued in Sinclair's original part of the hero. I doubt the value of Mrs. Hackett's performance, but no one could deny the immense gain in the appearance of Miss Hughes. This was a little golden period of music at the Park, and Miss Hughes, one admits, supplied most of the gold.

But other offerings invite. On the 6th of windy March, a comic drama, The Bride of Ludgate, presented Barry as Charles II (how many dramas of that day utilised the Merry Monarch!), Placide as Shekel, Simpson as Captain Mouth, Barnes as Doeskin, Mrs. Sharpe as Melissa, and Mrs. Vernon as Ruth. March 15th brought a comedy, Lords and Commons, in which Barry enacted Frank Melville, Simpson Birmingham, Placide Sir Caleb Cabob, Mrs. Wallack the Countess, Mrs. Sharpe Selina, and Mrs. Vernon Dimity. Neither of these precious things lived long in the anxious air of the Park Theatre.

More Opera; Mrs. Knight

Evidently the tide was setting toward opera. The 20th of March brought back for the first time in four years, Mrs. Knight, a lady once greatly admired, but since eclipsed by Austin, Feron, and Hughes. She sang Mme. Germance (Clara Fisher's part), in Home, Sweet Home, and also Fanny Bolton, in The Grenadier. She took up two more Clara Fisher parts on the 22nd — Clari and Victoire (in The Invincibles). On the 24th her offerings were Susanna (The Marriage of Figaro) and Fanny Bolton. One of her former triumphs was revived, on the 26th, when she appeared as Louison in Henri Quatre, a production followed by the tenth performance of the popular Victorine. The spirit of Clara Fisher must again have been invoked in many minds when, on March 28th, Mrs. Knight sang Mme. Germance, and began the evening as Betty Finikin. Mrs. Knight was older than Clara Fisher; and freshness counts in all the Clara Fisher parts. On the 28th Wieland appeared in Polichinelle Vampire. Sinclair, Mrs. Hackett and Mrs. Sharpe gave Masaniello on the 27th.

More opera! On March 29th, the seventy-first performance of Cinderella at this house again introduced Sinclair and Mrs. Austin; the offering of Cinderella was concluded on the 30th with the first rendering of Auber's opera of The National Guard. Sinclair was Rossignol and Mrs. Knight Pauline; but judge of the musical abilities of the others — Placide as Chevalier Renard, Barnes as the Notary, Mrs. Sharpe as Cecile, and Mrs. Wallack as Nina. One begins to long for the day when opera will get itself detached from the regular theatre. The circus, by 1830, had done so, except for equestrian drama; opera and variety (between the acts) still clung like fungus-growth to the main trunk of the drama. The National Guard reached its eighth performance on May 19th.

The interest again becomes very scattering. On April 5th was produced another Napoleon piece, whether a compression of the first, or something quite new, I cannot say. It was called Traits of Napoleon Buonaparte. In any case, Placide now enacted the great conqueror, and Barry, who had been Napoleon in the first play, is here cast for Sergeant Brule. Simpson was in this, as in the former, Junot, but who is Filippo, acted by Barnes, and who Adela, played by Mrs. Wallack? Those characters did not figure in the Napoleon Buonaparte of December. Let us scatter, with the interest. Forrest re-enacted The Gladiator on April 9th, and Metamora on the 11th. He played each part once again, and took a benefit on the 18th, playing Othello to Maywood's Iago, and Carwin to Mrs. Sharpe's Thérèse. Maywood! we had nearly forgotten him. He returned on April 12th in Hernani (an adaptation from the French), and enacted Don Leon de Sylva, to the Don Carlos of Richings (!), the Hernani of Barry, the Donna Zanthe of Mrs. Sharpe, and the Josefa of Mrs. Wheatley. This strikes me as touching the lowest water, for a tragedy cast. The thing was repeated on the 14th, and after that Maywood got into what might be called his second and perhaps best manner, when he played Sir Pertinax Mac Sycophant on the 17th, and Edie Ochiltree and John Howison (Cramond Brig) for his benefit on the 20th. But, as we saw, he was Iago on the 18th. Maywood was no longer a force in the New York theatre.

Werdenberg

I must set off by itself the third American tragedy played at the Park in 1831–32. The reader, of course, remembers The Gladiator; has he already forgotten Waldimar? The third was by a long since forgotten lady, whose literary reputation flowered in the days of annuals and keepsakes — Mrs. Caroline Lee Hentz, of Kentucky. Her play was one of those prize plays then so frequent; in this case William Pelby of Boston secured it. The piece, brought out on April 24th, was called Werdenberg, or, the Forest League — name reminiscent of countless melodramas gone before. Pelby, making a last hopeless effort to conquer New York, was Berthold, Barry was Erni, Richings Landenberg, Woodhull Herman, Blakeley Werner, W. Conway was Ulric, Mrs. Sharpe Constance, and Mrs. Wallack Hilda. A prologue was spoken by Richings, an epilogue by Mrs. Sharpe. They ushered in and ushered out — respectively — a failure. Even more unimportant was the drama announced on May 5th, as for the second time — I admit, I found no record of the first or of a third —

The Greek Festival, or, the Evil Eye, with Barnes as Zane Kiebabs, Jones as Andrea, Mrs. Sharpe as Helena, and Mrs. Wallack as Proserpine.

The interest, during May, scatters, as during so many previous weeks. For Mrs. Barrymore's benefit on May 8th, Blanchard, the famous London comedian, came over from the Bowery and acted the Dromio of Ephesus to Barnes's brother of Syracuse; he also appeared as Lingo, in The Agreeable Surprise. This was, I believe, the only appearance on the Park stage of this first-rate actor. In the same bill, Miss Hughes sang in The Quartette, and Mrs. Barrymore in The Agreeable Surprise (of course as Cowslip). Mrs. Austin returned on the 9th in The Caliph of Bagdad and Music and Prejudice, appearing also, on the 17th, at Simpson's benefit, for the first time with Miss Hughes. Her Countess in The Marriage of Figaro had not been supported by so good a Susanna, since Mme. Feron went away. On Simpson's night Masaniello also was given with its now best quartette, Jones, Mrs. Hackett, Mrs. Barrymore, Miss Hughes. A most important change in Masaniello presented Mrs. Austin in the florid music of the Princess, for Jones's benefit, on June 21st. In May, Tom and Jerry (with Simpson and Placide, and with James Thorne as Bob) had a sturdy revival.

On May 21st was brought out an English version of Boieldieu's La Dame Blanche, long popular under the ministrations of the French company from New Orleans. The English adaptation was by John Howard Payne. I must say that this once popular opera seems as pallid as its name to modern opera-goers. Its cast at the Park included Mrs. Austin as Louise, Mrs. Sharpe as Ailie McPhear, Mrs. Wheatley as Margaret, Mrs. Wallack as the White Lady, Jones as George Brown, Thorne as Gaveston, Richings as McJob, Placide as Sandy McPhear, and Blakeley as Clegg. The piece was an emphatic success. Its fourth night (May 29th) was contrasted with the eightieth time of Cinderella, the evening before, and the thirty-second of Masaniello, on May 31st. In the last, Mrs. Wallack replaced Mrs. Barrymore as Fenella, and played it very well. Surely this was an opera season!

Horn, once the musical star *par excellence,* returned on June 1st, after an absence of three years, singing Artabanes in Artaxerxes, with Mrs. Austin as Mandane. He played Caspar in Der Freischütz on the 5th, with Mrs. Austin as Linda, she also singing on the same evening in John of Paris, with Jones and the usual cast. On the 7th he was down for Masaniello (Ireland says he was too ill to appear), and repeated Artaxerxes on the 8th. His benefit, on the 13th of June, had the assistance of Mrs. Austin and Miss Hughes in The Marriage of Figaro, he himself enacting the Count. On the same night was produced an opera called The Chaste Salute, or, Pay to my Order, in which he appeared as Colonel Derville, Blakeley as Philip, Placide as Thibaut, Mrs. Sharpe as Lucille, Mrs. Vernon as the Baroness, and Mrs. Austin as Mme. Thibaut. He actually gave more — and sang Tom Tug in The Waterman. The Chaste Salute was offered on the same evening at Richmond Hill, with a greatly inferior cast. Mrs. Sharpe, for her night on the 14th, went back to drama, and presented Charles Kean as Richard III, and Hackett as Solomon Swop.

The Hunchback; the Season Ends

A notable event was the first performance at the Park of Sheridan Knowles's long-famous play, The Hunchback, beloved of all tragic actresses from Fanny Kemble to Mary Anderson. The original cast (June 18th) at the Park does not impress me as strong: Barry as Master Walter, Simpson as Sir Thomas Clifford, Placide as Fathom, Richings as Tinsel, Thorne as Modus, Blakeley as Heartwell, T. Placide as Gaylove, Mrs. Sharpe as Julia, and Mrs. Wallack as Helen. I cannot imagine either of these ladies as brilliantly filling her part. At Richmond Hill, on the same evening, the play was presented — also for the first time — with Hilson as Master Walter, Clarke as Sir Thomas, Mrs. Barnes as Julia, and Mrs. Hilson as Helen. What the play lost there in the male element of the cast it more than made up in the female. The Park ladies simply could not compare with those at Richmond Hill.

On June 27th, Jacob Woodhull took his farewell benefit, after fifteen years of faithful and not undistinguished service on the Park boards; he was to join Barnes at the Richmond Hill Theatre. Alas! cholera swept through New York in the summer of 1832, and Woodhull was one of its victims. His theatrical career, therefore, is restricted, practically, to the years of his acting with Simpson's company. For this last benefit he dared to play Richard III, in a house from which had hardly yet passed the echoes of the most renowned interpreters of the part. And James Thorne was Buckingham! and Richings Richmond!! and Mrs. Vernon Elizabeth!!!

On the 30th, a Miss Courtney made her first appearance in America as Lady Teazle and Moggy McGilpin. She afterwards acted at the Bowery as Mrs. H. J. Conway; she was not a star. Mrs. Vernon's benefit, on July 2nd, brought in Clara Fisher for one night as Ailie, in The White Lady, and as Victoire; and on July 3rd Barnes's farewell benefit, preliminary to assuming the management of Richmond Hill Theatre, presented Hilson as Falstaff, himself as Slender, and Mrs. Barnes and Mrs. Hilson as the Merry Wives. Spectators at that performance might well have pondered on the glory of a bygone day when these gifted four were members of the regular company. Who supplied the places left vacant by the ladies? — Mrs. Sharpe and Mrs. Wallack! Fourth of July brought a holiday bill, comprising the never-failing The Glory of Columbia, Hackett in The Lion of the West and Down East, the farce of Family Jars, and the second act of Napoleon Buonaparte — surely a holiday feast, or plethora, as you will.

SUMMER SEASON

The Park now closed, to re-open on July 9th for a summer term. Miss Courtney was the leading actress and E. N. Thayer (specially engaged) the leading man. The first night presented them in The Honeymoon (as Rolando and Juliana, according to the American), the afterpiece being The Bohemian Mother, with Thayer as Herman and Mrs. Sharpe as Mathilde. Miss Courtney played Mrs. Haller and also Kitty (High Life below Stairs) on the 11th. But on that very day doom was sealed for theatres in Hamblin's published card that, " in consequence of the extreme heat of the weather and the general alarm," and on account of " the advice of all medical gentlemen . . . that all crowded assemblies should be avoided," he had decided to close the Bowery " until the alarm now existing has subsided." Cholera had started on a devastating scourge of the city. The Richmond Hill Theatre was forced to follow the example of Hamblin's house, and thereby wrecked the hopes of Barnes. The Park struggled on till July 30th, and then closed in the height of the sensational artistic success of the Ravels.

The closing bills may be briefly dismissed. On July 13th, Miss Courtney enacted Amelia in Lovers' Vows (an old-fashioned play by 1832), and Thayer had fun in Tristram Fickle. The guest-stars appeared as Doricourt and Letitia Hardy on the 17th. Thayer's benefit on the 28th presented him as Scamper, in The Promissory Note, as Colonel Lambert, in The Hypocrite, and as Herman, in The Bohemian Mother. Thayer's New York reputation is not connected with the Park Theatre.

THE RAVELS

The theatre braved the dangers of cholera largely because of the importance of the Ravel family. They made their first appearance on July 16th, announced as having "performed with the greatest success in Paris," likewise " in the principal Theatres of France, Germany, Italy, Prussia, Holland, and lastly before the King of Sardinia. . . . The spectacle consists of Rope Dancing, Herculean Feats, and Pantomime Ballets, in which the young Gabriel Ravel will sustain the principal character." There were new dances and exercises on the rope, with the balance pole, a celebrated and extraordinary back somerset by Jean Ravel, dances by Gabriel, Antoine, and Jerome Ravel, and generally a fine ballet-spectacle. The Invisible Harlequin ended their show on July 23rd, and M. Moulinet, on the 27th. The Carnival of Venice closed the season on the 30th. These performances we shall have ample time in future years to survey, enjoy, and analyse. The Ravels appeared at the Park on Mondays, Wednesdays and Fridays only, and, if the state of the public health had served, their first summer here would have been a great triumph. Their fame is chiefly connected with Niblo's Garden, of a later date. Their first season at the Park terminated on July 30th. But, on August 13th, they leased the theatre and gave performances on Mondays, Wednesdays and Fridays, for two weeks. Their first bill, after astonishing feats on the rope, concluded with a pantomime ballet, Monsieur Moulinet, the chief parts by Jerome, Antoine and Gabriel Ravel, and by Mlle. Ravel. Godenski, or, the Skaters of Wilna, long a favourite pantomime with them, was first seen on August 20th; the next evening, La Fête Champêtre. Their final performance under their own management occurred on August 27th. The next regular season of the theatre began on August 29, 1832. But, though their term of management thus ended, their appearances did not; the Ravels carried on into the opening weeks of Simpson's season, 1832–33.

The outstanding feature of 1831–32 at the Park was the predominance of "opera" in the offerings. Cinderella, Masaniello, The Maid of Judah, The White Lady, had been among the most popular of the wares provided. Mrs. Austin, Mrs. Knight, Miss Hughes, Sinclair, Jones, had, I feel, eclipsed the spoken drama. The new plays, except The Gladiator and The Hunchback, left no lasting mark; Victorine was pretty, but ephemeral. At the very close, the Ravels, of course, were glittering novelties. On the whole, I rejoice that the season is ended; at the beginning of the next came glorious Fanny Kemble, with her famous father, or, if you prefer, came the elegant Charles Kemble, with his famous daughter.

The Bowery Theatre, 1831–1832

Hamblin, for his second season, made a propitious beginning, with standard plays and excellent actors; therein he followed the precedent of the previous year. Let us hope he will not be forced to descend, as last year, to the drama of crime and thrills. Nothing could have been more re-assuring than the opening bill, of August 18th — Julius Cæsar and The Young Widow. In the former appeared the now almost traditional trio — Cooper, Booth, and Hamblin; in the latter Gates, George Jones, and Miss Waring.

Othello, on the 19th, presented Booth as Othello, Cooper as Iago, G. Jones as Cassio, Miss Waring as Desdemona, and Mrs. Stone as Emilia. One feels the lack of high feminine accomplishment in these early tragic assignments; that lack was supplied on the 22nd, when Mrs. Drake, the majestic actress from western ports, swept on the Bowery stage as Jane Shore, with an associate array not unknown there, but always astonishing — Booth as Gloster (or Gloucester), Cooper as Hastings, Hamblin as Dumont, Mrs. Stone as Alicia, and George Jones as Belmour. The Park could not have approached that aggregation, nor could any other theatre in America. Even on the " off " nights, the regular company in tried favourites, like The Evil Eye and Cagliostro, sounds interesting to an ear trained in stage history. On August 24th, however, the four stars presented Douglas; Mrs. Drake as Lady Randolph, Booth as Old Norval, Cooper as Glenalvon, and Hamblin as Young Norval. The Stranger, on the 25th, was entrusted to Hamblin and Mrs. Drake. The Mirror is specific (on September 3rd) concerning these performances; the critic must have been youthful, who could write so bluntly about the infirmities of that great monument, Cooper:

> A lady, Mrs. Drake, not altogether a stranger among us, has been playing the first female parts. She is valuable in the establishment; and, in a quiet, unostentatious way, reveals good sense, feeling, and animation. As the wretched wife and mother in the "Stranger," she appeared to great advantage, and with the aid of Mr. Hamblin, imparted to the piece an unusual degree of interest. Mr. Booth's performance of Sir Giles Overreach was a spiritless affair; noisy where it should have been subdued—tame where it should have been passionate—until the last act wherein he several times flashed with a fine talent, which redeemed his character for the evening. It is these sudden bursts of excellence that help Mr. Booth through his part. He shuffles along most of it with unpardonable carelessness. He appears quite satisfied with a few touches sprinkled over his personation, and rather more numerous toward the conclusion. . . . We were agreeably surprised with his "old Norval." It is a truly beautiful piece of acting, and raises him high in our estimation; and his "Jerry Sneak" is a *nil ultra.* Mr. Hamblin as Norval, was graceful and spirited, and succeeded in displaying the erect proud daring of the young noble; something too much declined into the vale of years, perhaps, "but that's not much." Mr. Cooper, as Glenalvon, stalked before us in all the by-gone glory of ten years since, when his misconceptions were esteemed originality, or forgotten in the elegance of his demeanor, and the richness of his mellow-toned voice. Who, that the gods had made theatrical at that almost forgotten period, will not remember the peculiar high tone of his Virginius? "I said I would be patient, and I am"—with the in-drawn breath, and the characteristic flourish of the arm. It is not fair to judge him now with a "critic's eye." We look upon him as the property of former times. An old fallen oak, putting out a few green branches—a broken column supporting some roof erected over its carved beauties to supply the purposes of strangers to those by whom it was sculptured and admired. We are glad ever to welcome a gleam of ancient light across the paths of this once idolized veteran; and when his faults become too conspicuous to be hidden beneath the cloak of charitable recollections, we shake our head like aged Ossian over the "joys that are departed," and think "old Cassius still."

I am now compelled to introduce a bit of bad manners on the part of Hamblin, who had, apparently, been refused professional courtesies at the Park Theatre. As an exhibition of undignified spleen his letter in the Evening Post of September 5, 1831, is matchless:

> TO the Principal Manager or Director of the Park Theatre—whomsoever he may be!!!
>
> Mr. HAMBLIN, sole manager of the Bowery Theatre, begs thus publicly to express his thanks, to this liberal functionary, for the very courteous, gentlemanly and novel treatment he has experienced from him, in his having closed the doors of the Park Theatre against him and every individual connected with his establishment. Mr. Hamblin also begs to assert, that the report industriously circulated of his having followed this generous and high-minded example, is false and without foundation; and in return for the courtesy extended towards him and his establishment, he most respectfully informs all the ladies and gentlemen attached to the Corps Dramatique of the Park Theatre, that the doors of the Bowery Theatre are, and will be, as heretofore, ever open to them.
>
> Mr. Hamblin begs particularly to address that portion of the Park Company who, on account of the small salaries they receive, are excluded from the privilege of entering the front of the Theatre to which they are attached, that he has not imported any foreign rules or regulations of so oppressive and illiberal a character, or of so injurious a tendency as to deprive them of the power of witnessing those models, the study of which is so essential in labouring to attain professional eminence.

Haste we to pleasanter matter. Cooper's benefit bill of August 26th was of the now usual mixture of shreds and patches of plays, brought together for the sake of employing many great artists. Among other things, be it noted, he himself played Falstaff in the second act of Henry IV, Part I. Booth, as Sir Giles Overreach on August 27th did as the Mirror above said he did; his support was now quite ordinary — Phillips, Stevenson, George Jones, Mrs. Stevenson, Miss Waring. That distribution at least the Park might have surpassed, except that Charles Kean was no Booth. On the 29th, Booth was Richard III, and Mrs. Drake Elizabeth.

On August 30th, H. G. Pearson, a Philadelphian, made his début in New York as William Tell. On September 1st, Hamblin and Mrs. Drake played the leading parts in The Honeymoon, Mrs. Drake finishing the evening in Mrs. Hamblin's favourite rôle of Seadrift, in The Water Witch. On September 2nd came what must have been an interesting cast of King John, with Hamblin as the unhappy monarch, Pearson as Faulconbridge, Charles Thorne as Philip, George Jones as the Dauphin, and Mrs. Drake as Constance. Mrs. Drake's benefit and last appearance (September 5th) introduced her as Lady Macbeth and Seadrift; in the tragedy Hamblin was Macbeth, and Pearson Macduff. Booth, Cooper, and Mrs. Drake were now gone; Pearson could not be expected to replace either of the departing tragedians, nor Mrs. Stone nor Mrs. Stevenson, the excellent Mrs. Drake. Hamblin played Zanga on the 7th of September, and Sir Edward Mortimer on the 8th; on the 9th young Master Russell appeared as Fritz, in Maurice, the Woodcutter — then first heard here. Pearson dropped melodramatically from Shakespeare to play Maurice, Charles Thorne was Leopoldi, and Miss Waring Marie. This piece was repeated several times, and little Russell made a hit. The prodigy's parents, Mr. and Mrs. Russell, came out on the 12th as Sir Peter and Lady Teazle, Pearson playing Joseph, and Mrs. S. Wheatley Mrs. Candour. The last-named lady had, on the 10th, re-emerged as Flora, in The Midnight Hour; does the reader remember her as Mrs. Williams at the Park, away back in 1815? or in a more recent engagement at the same house? and here, on the 12th, she played Mrs. Candour. On the 10th, also, W. B. Chapman, that admirable comedian of earlier Bowery days, appeared as Crack, in The Turnpike Gate — and all doubtless glad to see him. What interesting comedians were in New York in that period! Hilson, Placide, Barnes, Finn, Hyatt, Roberts, Gates, John Fisher, Kilner, Chapman, Holland: has the array ever been surpassed?

The Bowery, I fear, missed Booth and Cooper. No one could have raved over Pearson, or over Barton, a semi-failure of the past season at the Park. Barton began an engagement at the Bowery, on September 13th, as Lear, with Pearson as Edgar, Jones as Edmund, Gates as the Usher, and Miss Waring as Cordelia. The steel of that cast seems beautifully tempered to what I take to have been the quality of the Lear. I believe more solid enjoyment may have been had from the Sam Savoury of W. B. Chapman, which concluded the entertainment. And, compared with the Julius Cæsar of the opening night, what think we of that of the 14th, with Barton as Brutus, Pearson as Cassius, and Hamblin as Antony? especially since Mrs. Stevenson was the noble Portia and Miss Waring the Calpurnia? Fairness forces the admission that Miss Waring had figured in the opening cast. I wonder if, again, the audience more enjoyed No Song No Supper, that followed, with Chapman as Endless, Russell as Robin, Mrs. Russell as Margaretta, and Mrs. S. Wheatley as Dorothy.

A good Town and Country should have been that of the 15th, with Barton as Reuben, Russell as Cosey, W. B. Chapman as Hawbuck, Mrs. S. Wheatley as Mrs. Hawbuck, Mrs. Russell as Mrs. Glenroy, and Miss Waring as Taffline (with "Home, Sweet Home" thrown in). The bills, one notes, imperceptibly slid from tragedy into comedy. Rob Roy, on the 16th, had Barton as the hero, Russell as Jarvie, Mrs. Russell as Helen McGregor, and Miss Waring as Diana. Chapman followed as Lingo, Mrs. Russell playing Cowslip. And here is a drop (September 19th) from Cooper and Booth — Barton as Othello and Pearson as Iago. Mrs. S. Wheatley, whom we must carefully watch, during this, her last New York engagment, played Emilia. She appeared as Lady Duberly on the 20th, with Gates as Pangloss, Russell as Zekiel, Chapman as Duberly, G. Jones as Dick, and Mrs. Russell as Cicely. That seems to me a very good cast; we note, also, that Gates has at last established himself in the domain of low comedy.

JOSEPHINE CLIFTON

On September 21st, Venice Preserved was given with Barton as Pierre, Hamblin as Jaffier, and "a Young Lady of this City" as Belvidera. In The Spoiled Child, later in the evening, Emily Mestayer played Little Pickle, and thereby crept winningly into the Bowery fold. The novice — Josephine Clifton — who played Belvidera on the occasion was destined to take a high place in the estimation of playgoers; for some years she was a favourite at the Bowery and the Park. In 1835 she attained success even at Drury Lane.

A performance of The Rivals, on September 22nd, enlisted Mr. and Mrs. Russell as Acres and Lydia, George Jones as Jack, and Mrs. S. Wheatley as Mrs. Malaprop ("her last performance that we remember," says Ireland). On the 23rd, Venice Preserved was repeated for "the second appearance of the Young Lady who was so successful on Wednesday evening." Indeed I may say that the acting of Josephine Clifton was one of the two important features of this season at the Bowery; the second being the acting of another novice, Naomi Vincent, a few months later. On September 24th, Barton played Sir Giles Overreach, and Mr. and Mrs. Russell followed as Jobson and Nell in the very long-lived The Devil to Pay. The third appearance of "the Young Lady," and in the same play, occurred on the 26th. Of her work in this character the Mirror of October 8th thus speaks:

> She sustained the character of Belvidera on Monday evening, with spirit; and, considering her youth, her success is surprising, for well filled houses begin already to assemble when she appears. Her figure calls to mind the description of Mrs. Siddons, and her countenance sometimes displays an expresion truly commanding and beautiful. She possesses the materials of a good actress; and a voice flexible and sweet. One or two of her attitudes were splendid, particularly when the bell tolls for the execution of Jaffier's friends. A more imposing picture than that which she then presented we have seldom beheld. In her language, however, she requires a severe course of study, as her principal fault consists in occasional stiffness of enunciation, and a want of forcible accent. When practice shall have enabled her to acquire more grace and strength in her readings, it is probable she will reach a high rank in a department of the drama in which, at present, there is an ample opening.

Mrs. Pindar, I fancy, had not made a great success at the Park in the early days of the season; nevertheless, here she is at the Bowery, "for three nights, prior to her departure for Philadelphia." She appeared on September 27th as Thérèse, to the Carwin of Pearson. On the same evening was given Black-Eyed Susan, in which Mr. Frimbley, "from the Glasgow and Edinburgh Theatres," portrayed William. He soon fell back on the popular business of posing as various Greek statues. On September 28th, little Miss Russell, later well known as Mrs. George P. Farren, played Jenny Transit, in Seven's the Main; this was for the benefit of her father. On the same evening Hamblin and Mrs. Russell appeared as Shylock and Portia (trial scene), and Pearson and Russell enacted Tom and Jerry.

On the 29th, "Miss Clifton, the Young Lady who made so powerful an impression in the character of Belvidera, on three successive nights, will appear this evening, for the first time, in Elvira." She was associated with Hamblin as Rolla, Pearson as Pizarro, and Mrs. Pindar as Cora. On the 30th of September, W. B. Chapman took his benefit, as Servitz, in The Exile, Barton playing Daran. Miss Clifton repeated Elvira on October 1st (with Miss Waring as Cora), Frimbley now exhibiting "his celebrated classical scene bearing the title of The Living Statue." James Anderson completed the evening's joys with Teddy the Tiler. For Mrs. Russell's benefit (October 4th), little Miss Russell appeared in a new interlude of the usual protean type — Six Disguises. She also played Fanny in Lock and Key to her papa's Ralph. Blest be all infants — off the stage! For Barton's benefit, on October 5th, Julius Cæsar was repeated with the triumvirate of Barton, Pearson and Hamblin; Frimbley was again living statues; and Barton and Emily Mestayer played The Day after the Wedding.

On October 6th, Josephine Clifton's benefit on the 7th was humbly but elaborately advertised in the American, with thanks to her fellow-citizens, to Hamblin, to the gentlemen of the press, and to the public. She proudly wrote herself down as a native of the city. On that occasion she attempted Lady Macbeth, with Hamblin as the Thane,, and she also rendered "the celebrated ballad" of Oh, Give Me but My Arab Steed.

The farce selected to follow Macbeth was The Turnpike Gate, in which Frimbley was Crack. On October 8th, for the benefit of the author, The Water Witch was again given, Miss Waring being a new Seadrift, and Emily Mestayer succeeding to Miss Pelby's former rôle of Alida.

On October 10th, after a repetition of Macbeth, with Hamblin and Miss Clifton, came the first performance of a melodrama of peculiarly Bowery flavour — The Demon of the Desert. The American advertises only the leading parts: Pearson as Dwangee, Charles Thorne as Muley, Gates as Giles, George Jones as Young Quickset, Sarzedas as the Demon, Emily Mestayer as Hasimed, and Miss Waring as Chaseme. Miss Clifton was now announced to appear every Monday, Wednesday, and Friday. On the

14th, she repeated Lady Macbeth, and on the 17th, Belvidera. On the latter evening, last year's Park novelty — Highways and Byways — completed the bill; here Jones was Charles Stapleton, Gates Narcissus Stubble, and Mrs. Stevenson Miss Primley.

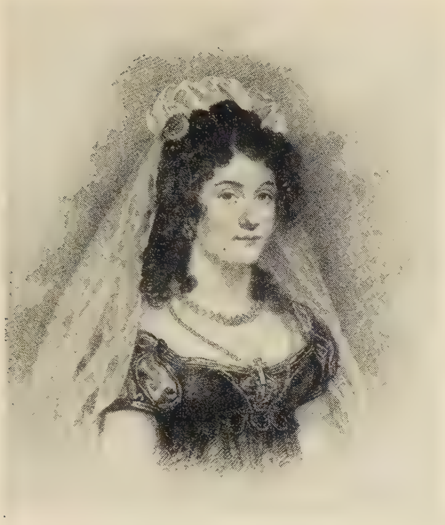
We could trust Hamblin for seizing an opportunity. After the Joshua Anderson riots at the Park, the Bowery manager, himself an Englishman, and resident but a few years in this country, had the assurance to change the name of his theatre, and to apprise the public of that fact in almost impudent wise in the papers:

> *To the Citizens of the United States.*
>
> Mr. Hamblin respectfully announces that, in compliance with a general request of the hundreds of the most respectable citizens of New-York, the establishment he has the honor to control, hitherto known as the BOWERY THEATRE, will in future be called the AMERICAN THEATRE, BOWERY.

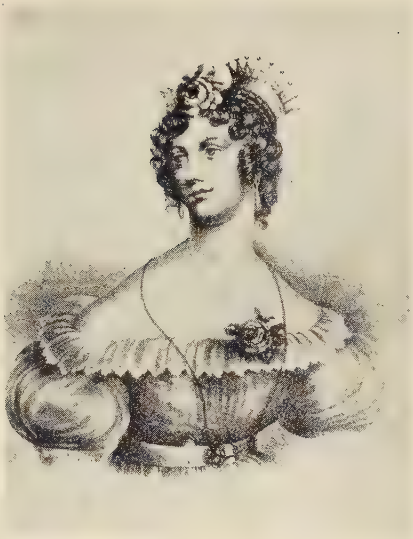
And thus, in fact, it was called, for some years thereafter. To stress the change, the bill on the first night (October 18th) was of a peculiarly patriotic flavour — The Glory of Columbia, Mr. Taylor singing "Columbia Forever," in the character of a true Yankee sailor, and The Water Witch, for conclusion. Nevertheless, Miss Clifton's Elvira was given on the 19th and 21st, The Demon of the Desert being joined on the first date, the undying The Water Witch on the second.

An unusually interesting performance, evidently, was that of October 24th, when Hamblin played Bertram and Josephine Clifton Imogine, each for the first time. The piece was repeated several evenings, always in company with one or more of the huge scenic and melodramatic successes — The Demon of the Desert, The Floating Beacon (revived on the 22nd, with Frimbley as Jack Junk) and The Water Witch. Perhaps these spectacles were Hamblin's concession to a public unwilling to take its drama pure. The Demon of the Desert reached its fourteenth performance on October 28th, following the third representation of Bertram. The Mirror of November 5th thus speaks:

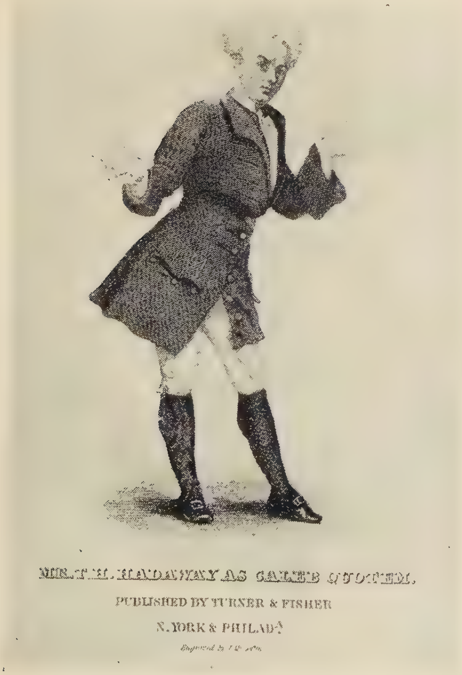
> The American Theatre has been several times filled by the attraction of Miss Clifton's Imogene and Mr. Hamblin's Bertram. This young lady requires a course of gentle and friendly criticism to become a worthy representative of the arduous characters which she is undertaking. Nature has done much for her. Application must do more. Her extreme youth, her commanding person—her finely expressive cast of countenance, are circumstances which instantly prepossess every beholder in her favor. . . . We, however, hope that the general notice she has attracted may not prove misplaced, but rather spur her on to those severe and unremitting studies which alone can ensure permanent fame.



MRS. HADAWAY (MISS HALLANDE)



ELIZABETH HUGHES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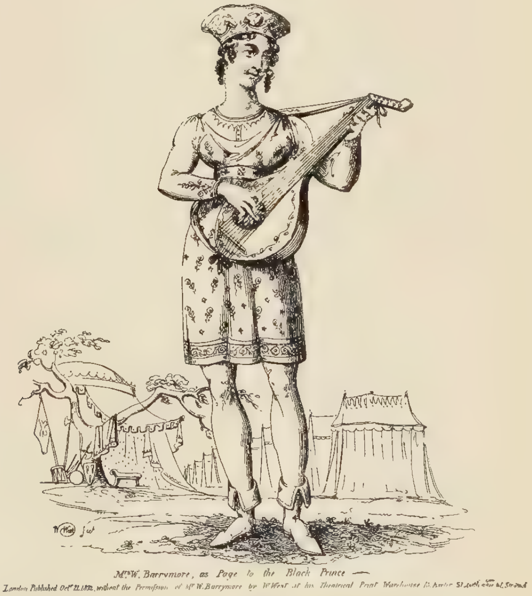
T. H. HADAWAY IN THE REVIEW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Mrs W. Barrymore, as Page to the Black Prince —
London Published Octr 11 1822, without the Permission of Mrs W. Barrymore by W. West at his Theatrical Print Warehouse 13 Exeter St.

MRS. W. BARRYMORE

Miss Clifton's next new part was that of Constance, played on November 2nd, to the King John of Pearson, the Faulconbridge of Hamblin, the King Philip of Charles Thorne, and the Lewis of George Jones. The Demon of the Desert, following, must have cursed the whole show. This awful Demon flourished for the seventeenth time on November 4th, in company with The Water Witch and Nothing Superfluous, in which Gates was Sadi and Miss Waring Gulnare. Interesting was the performance on November 5th and 8th, of The Fatal Dowry, Hamblin appearing as Romont, George Jones as Young Noval, Ann Waring as Beaumelle, Pearson as Charolois, Thorne as Beaumont, and Emily Mestayer as Florimel. Of course this echo of Elizabethan times was never a great success in New York, act it who might.

Mr. and Mrs. Thomas H. Hadaway

It is impossible to get unity into the welter of these autumn activities of Hamblin; he seems to me to be a manager without a rudder or an anchor. Mrs. Hamblin, who had gone to London in July for recruits, had heretofore sent but few that were encouraging. On November 10th, however, appeared three new members of the company who doubtless inspired interest. The first was a tenor named Spencer, who sang Henry Bertram, and Crop, in No Song No Supper. In Guy Mannering, Mr. and Mrs. Thomas H. Hadaway made their bows as Dominie Sampson and Lucy Bertram; in No Song No Supper they enacted Robin and Margaretta. Others in Guy Mannering were the very youthful Miss Waring as Meg Merrilies and Miss Mestayer as Julia. "Tom" Hadaway, as he was always called, became one of the most popular of New York comedians, through the mid-century. His wife was well known in the best London theatres as a singing actress; her name — Miss Hallande — frequently figures in the pages of stage historians. She was well liked in New York during her one season there; she fell a victim to the cholera in the summer of 1832.

These pleasing people repeated Guy Mannering on the 12th of November, and on the 14th came forward another of Mrs. Hamblin's importations, W. H. Keppell, who enacted Richard III to the slightest possible approbation. We shall find him next year nearly ruining Fanny Kemble's début at the Park. I am more interested in the Hadaways, and announce their appearance on the 15th in Rob Roy, the cast including Pearson as Rob, Spencer as Francis, Hadaway as the Bailie, and Mrs. Hadaway as Diana. On the 16th, a performance of the ever-popular The Poor Soldier enlisted Hadaway as Darby, Mrs. Hadaway as Patrick (one of several women to essay the part), Anderson as Father Luke, and Spencer as Dermot. Keppell acted Hamlet on the 17th, and Othello on the 21st. His chief support was Pearson, who, indeed, enacted Damon, on the 19th. On the 23rd, when Keppell played Sir Edward Mortimer, his wife enacted Blanche, making therein her first appearance in America. On the same night she was seen in Harriet Arlington in The Hundred-Pound Note, Gates being Billy Black. The Evil Eye now glared at the end of several bills.

Hamblin was facing a new opposition at the Richmond Hill Theatre. Some of his best people had gone there — Cooper, Mr. and Mrs. Russell, Holland, Mr. and Mrs. Charles Thorne, &c. It was necessary to draw the public with any possible fare. On November 25th, he brought out a play, The Polish Wife, " by the author of Paul Clifford, The Evil Eye, etc."— that is, by Jonas B. Phillips. The cast included Pearson as Rolofski, Gates as Crocoski, Spencer as Rodolf, Jones as Urelschoff, Miss Waring as Christine, and Miss Mestayer as Lowina. If the actors were as humorous as I believe they were, they must have had fun with those names, as indeed comic players have fun with similar appellations in these later years. But nothing could stop melodrama; The Demon of the Desert reached its twenty-second performance on the 26th of November. Bertram, with Hamblin and Miss Clifton, likewise was enjoying a very pretty run. Keppell tried again with Hamlet on November 29th, and on December 1st played Shylock to the Gratiano of Spencer, the Jessica of Mrs. Keppell, and the Portia of Miss Waring, who advanced, one perceives, with great strides. Keppell on that night also appeared in Charles XII, with Gates as Muddlewerck, Mrs. Keppell as Eudiga, and Miss Waring as Ulrica.

I can keep no unity, where unity was none; I therefore dash helter-skelter to the New Year, with assurance that the success of Josephine Clifton is the only justification for the existence of the Bowery during this time. Who cares for Water Witches, Demons, Polish Wives? Certainly no historian, whatever the gallery boys of 1831 may have thought. Miss Clifton played Juliet on December 2nd, a character unsuited to her large tragic figure; Hamblin was Romeo. Miss Clifton had, we see, played six commanding parts — Belvidera, Elvira, Lady Macbeth, Constance, Imogine, and Juliet. Except for the last, Mrs. Siddons could have made no more ambitious choice; but Miss Clifton had really succeeded.

On the 5th, the moving play, A Lear of Private Life, was revived, with Pearson as Fitzarden, Hadaway as Goodall, Miss Waring as Agnes, and Mrs. Hadaway as Emily. On the same evening, in The Demon of the Desert (twenty-third performance) McKinney succeeded Pearson as Dwangee.

Mrs. Anderson (wife of the unfortunate singer driven in October from the Park stage) was now graciously permitted by the public to sing at the Bowery; on December 7th she warbled the music of Lilla to the Seraskier of Spencer; on the 8th, announced as " sister of Mme. Vestris," she was Rosina to the Almaviva of Spencer, the Bartolo of McKinney and the Figaro of Hadaway. In the afterpiece, The Forest of Rosenwald, the Hadaways were Theodore and Annette. For her last night, December 12th, Mrs. Anderson appeared as the Princess in John of Paris, as Edward in Charles II, and as Giovanni in London (Mrs. Hadaway, in the last, enacting Constantia). Ireland says that Mrs. Anderson's " progress in America would have been triumphant, had her husband avoided the unfortunate quarrel which ended in his expulsion from our stage." Both Mrs. Anderson and her sister Vestris, had unhappy experiences in America; I am afraid the Bartolozzi report on Americans would not have been favourable.

Mr. Fletcher; Monsieur Gouffe

We have seen the rise of living statues; Mrs. Barrymore, Master Wieland, Frimbley recur to memory. Now, on December 13th, Fletcher must be added to the list, as the Venetian Statue. On the same evening a young Irishman (Ireland says), known as Monsieur Gouffe, out-Heroded Parsloe as The Island Ape, in a piece of that name. A pretty business! These two features, on the 13th, were tucked in as " variety," between performances of Clari (with the Hadaways as Rolamo and Vespina, and Spencer as Jocoso) and The Forest of Rosenwald. I bewail the lost thread of unity; so, possibly did Hamblin. What possible connection can there be between Venetian Statues or Island Apes, and Mr. Butler, " from the Edinburgh and Bath Theatres," who came out on December 14th, as Coriolanus, to the Volumnia of the youthful Miss Waring? He was, according to Ireland, a nephew of Jefferson; I find him as Virginius on the 16th, once again as Coriolanus on the 19th, and as Sir Edward Mortimer on the 21st; after that I glimpse him no more in these failing days at the Bowery.

His wife seems to have been more successful. She appeared on the 17th as Louisa, in The Dead Shot, and in The Boy of Santillane, playing the part of Gil Blas. On the same evening, Mr. St. Luke, afterwards a well-liked leader of the orchestra, but then described in the bills as " Paganini the 2nd," appeared in Il Fanatico per la Musica. To give a full evening's joy, the bill also offered Fletcher, the Venetian Statue, and Monsieur Gouffe, in The Island Ape. Today, we should call this bill variety, and relegate it to the Keith circuit. The bill for December 19th, is quoted for variety's sake: Butler in Coriolanus, St. Luke in Il Fanatico, and Gouffe as Jocko, the Brazilian Ape. Gabriel Ravel was soon to eclipse Gouffe in such performances; meanwhile, on the 20th, Gouffe began a succession of performances of Pitcairn's Island, in which he is featured as the Mischievous Monkey.

What thinks the reader of Mrs. Hamblin's importations — Frimbley, Mr. and Mrs. Hadaway, St. Luke, Gouffe, Mr. and Mrs. Keppell, Mr. and Mrs. Butler? I should like to know what Hamblin thought of them; possibly his estrangement from his wife began with this list!

The best recruit sent over by Mrs. Hamblin was her father, the famous old London comedian, William Blanchard. Born in 1769, he was no longer young in 1831; but in a range of characters suitable to his age, he was an acquisition for any company. He and Dowton (who played at the Park in 1836) were the only two comedians of great London repute who had appeared in New York since the days of Bartley and the elder Mathews. Comedy seemed more chary of crossing the ocean than did her more august sister in purple pall. Blanchard came out in New York on December 26th as Sir Abel Handy, Mrs. Butler playing Susan Ashfield, Miss Waring Miss Blandford and Spencer Bob Handy. On the same evening, a pantomime, Mother Goose, introduced three other new people, Gay (as Colin), E. J. Parsloe (as Bugle), and Louisa Johnson from Covent Garden (as Colinette). The last became an exceedingly popular *danseuse* and walking lady in comedy. This Christmas pantomime was repeated several times.

Blanchard played Dr. Pangloss on the 28th. On the 31st, The Dead Shot enlisted Hadaway as Timid, Farren as Cannon, Mrs. Butler as Louisa, and Miss Waring (who was learning her business by playing every variety of character) as Mrs. Chatter. On this day, Hadaway was down for Mother Goose in the pantomime. On January 4th, Blanchard played Lazarillo in Two Strings to your Bow, and Jobson to the Nell of Mrs. Mangeon, who, on the same evening, had made her first appearance here as Floretta in The Cabinet, with Louisa Johnson as Constantia. Does the reader remember Mrs. Mangeon at the Park in 1826? She was a sister of Mme. Feron, and, according to Ireland, a critic remarked of her in 1831 that " the airiness of her manner contrasted agreeably with the opposite quality of her form." Time had dealt only too abundantly with this lady, as with Mrs. S. Wheatley, neither of whom tarried long at the Bowery.

A melodrama of deepest thrills was given for the first time on January 5th — The Night Hag, or, St. Swithin's Chair; my faithful American and the Post vouchsafe no cast. January 6th indicated a return to the normal; Hamblin and Miss Clifton were seen in Bertram, and Mrs. Mangeon sang Lilla, in The Siege of Belgrade. The 7th was the last night of the season; Hamblin took his benefit, and gave the now usual mixed bill of acts from various plays. The important fact was that Miss Clifton was among the performers, and acted Virginia to Hamblin's Virginius, in the last three acts of the tragedy.

This season must have been a disappointment to Hamblin, especially in the quality of the new people from abroad. After Cooper, Booth and Mrs. Drake left in the first weeks, no star of any magnetism had appeared — Josephine Clifton excepted. One after another his new importations had failed to attract. Miss Clifton and one or two melodramas alone had kept the house open. Except for a performance on Washington's Birthday, the theatre was dark until March 20th. The single performance on February 22nd was far better than anything seen for several months at the

Bowery: The Apostate, with Booth as Pescara, W. J. Walton as Hemeya, and Josephine Clifton as Florinda. Mrs. John Greene also recited an occasional ode, and Blanchard gave The Turnpike Gate.

If Josephine Clifton was the one notable feature of Hamblin's first term in 1831–32, Naomi Vincent was the great attraction of the second.

After the chilling silence from January 7th, when Hamblin was forced to close, the announcement in the papers of mid-March must have come with the cheering effluence of the spring thaws. For March 19th the American advertised the beginning of the spring and summer session, with performances of Pizarro and Highways and Byways. Between play and farce was promised a patriotic ode — why not, in the " American " Theatre? — sung by " the whole corps "; the ode being " by the author of The Water Witch " (C. W. Taylor). The manager boasted that " the following performers will appear in this city exclusively at this Theatre ": Messrs. Blanchard, Booth, Hamblin, Butler, G. Jones, Spencer, Tuthill, Gates, Hadaway, Stevenson, Anderson, McKinney, Farren, Taylor, Sarzedas, Lennox, Sowerby, Hanson, Waters, Mrs. Hamblin, Miss Clifton, Miss Vincent, Mesdames Mangeon, Waring, Hadaway, Butler, Stevenson, Mestayer, Searle, Johnson, Wray, Moore, A. Bell, Bell. The stage manager was Hamblin, and the leader of the orchestra Mr. St. Luke. The artists were White and Jones, the treasurer Stevenson. This is a capable array. On the 20th of March, Hamblin and Miss Clifton repeated their astonishing success, Bertram; on the 21st, the genial Blanchard re-appeared (after a performance of Hamlet by Hamblin), as Lazarillo; on the 22nd he was Sir Abel Handy, and Mrs. Mangeon gave Maria, in Of Age To-Morrow. Mrs. Greene, on the 23rd, enacted Calanthe to Hamblin's Damon, Mrs. Mangeon ending the evening as Margaretta, in No Song No Supper. I cannot imagine Taylor as a brilliant Robin in this farce. Hamblin's Richard III on the 24th was supported by the Elizabeth of the excellent Mrs. Greene; his Macbeth, on the 26th, was spurred on by the Lady Macbeth of the sensational Clifton. On this latter evening Mrs. Hadaway also appeared as Patrick, in The Poor Soldier, with Mrs. Mangeon as Kathleen. On the 27th Blanchard's Lord Duberly was matched with Gates's Pangloss; on the 29th he appeared as Nipperkin. Butler returned, as Rob Roy, on the 30th. An interesting 31st of March presented Hamblin as Hamlet, Butler as the Ghost, Blanchard as Polonius, Mrs. Greene as Gertrude, and Miss Waring as Ophelia.

THE ICE WITCH

The first novelty of the spring term — how few had Hamblin presented during the theatrical year! — was offered on April 2nd — Buckstone's romantic drama of The Ice Witch, or, the Frozen Hand, a Scandinavian version of the Tannhäuser legend, set in gorgeous scenes. The large cast made demands on the full corps:

Harold	Mr. G. Jones	Druda (the Ice Witch)	Mrs. Greene
Magnus Snoro	Mr. Gates	Norna	Mrs. Hadaway
Sweno	Mr. Farren	Ulla	Miss Searle
Runic	Mr. Johnson	Minna	Mrs. Mangeon
Grutnioff	Mr. McKinney	Hecla	Miss Waring
Sterno	Mr. Sarzedas	Finna	Miss Mestayer
Tycho	Mr. Hanson	Edda	Miss Johnson
Freyr (Sun God)	Mr. Sowerby	Hilda	Mrs. Stevenson

At any rate, it is a pleasure to pass from Germany, home of dark melodrama, into the frozen places of the Scandinavian far reaches. There is hope that one may change from a mountain torrent to a fjord. The public seemed to experience relief; The Ice Witch was given almost nightly as an afterpiece for some time to come. That end of the bill provided for, Hamblin could (and did) give loving attention to the first part. On the 3rd, The Ice Witch followed a performance of The Rivals, with Blanchard as Acres; on the 4th (Miss Clifton's benefit) it ended a bill including the beneficiary's first appearance as Thérèse (to George Jones's Carwin), and her Lady Freelove, in The Day after the Wedding. The next evening (April 5th) it occupied the same position, when Mrs. Butler made her entrée as Louisa in The Dead Shot and as Mrs. Dupuis in The Secret. These old offerings seem interesting to the student of bygone theatricals. Mrs. Butler, by June 7th, had succeeded Mrs. Greene as the Ice Witch. The play was a very great success, and deserved to be.

Naomi Vincent

All, however, had but led to the début, on April 9th, of Naomi Vincent, a young actress, native of New York, who had made her first appearance on any stage in Philadelphia, on the 18th of February of this year, in the part of Clari. She came out in New York in the same character, following it with Kate O'Brien. She thereby stamps herself as a Mrs. Hilson or a Clara Fisher, rather than a tragic actress like Miss Clifton. Her success was very great; she had been thoroughly trained by Hamblin and others, and in her brief and glorious artistic career, she established a name that endures to this day among those who care for the history of the theatre. Hamblin was indeed fortunate to find in one season — and a very dull one — two such magnets as Josephine Clifton and Naomi Vincent. By a curious coincidence, Mary Duff, daughter of the great actress, made her début in New York (at Richmond Hill) on the very evening which witnessed the first appearance of Miss Vincent at the Bowery.

On the 10th, Hamblin and Miss Clifton appeared in Virginius, and the following evening Miss Vincent repeated the characters of her opening night. April 13th presented the now popular Vincent as Miss Hardcastle, to the Tony of Hadaway, the Charles of G. Jones, and the Hardcastle of Blanchard; Miss Vincent also romped through Priscilla Tomboy. I should like to have attended that evening's entertainments. I should also gladly have seen the young actress's Juliet on the 16th, with Hamblin's Romeo in support; or, if I could have witnessed the repetition of the love tragedy on the 18th! I would even have endured to sit through the revived Mother Goose, which followed it on both occasions. Miss Vincent, on the 20th, repeated Kate Hardcastle and Clari. Her engagement terminated on the 23rd of April, when she played three characters — Amanthis, in The Child of Nature, Kate O'Brien, and Phebe in The Miller's Maid.

Mrs. Hamblin

Mrs. Hamblin, returned from abroad, appeared for the first time this season (April 25th) as Seadrift; she came none too soon to look after her professional laurels, or, as it turned out, her domestic peace. Hamblin's faithfulness lasted not through separation; this life history is so closely bound up with the public activities of the people involved, that I must needs bring it in here. But, to return to the more pleasing aspect, I may say that his wife on the 25th gave also an entirely different version of the great success, Victorine. The cast at the Bowery included George Jones as Felix, McKinney as Valrivier, Hadaway as Griffon, Farren as Jean, Miss Waring as Julian, Mrs. Hamblin as Victorine, and Miss Searle as Thérèse. This, as we shall soon see, was the third production of the exceedingly popular dream play made in New York, within a few weeks.

The period of dullness between the two engagements of Naomi Vincent was relieved by the jingling announcement on April 28th, of performances of The Ice Witch and The Water Witch; I dare say the close union of the two Witches drew many just because of the similarity of the names. But Miss Vincent returned on April 30th as Juliet, and the state of the drama warmed up, even though it was frozen immediately after, in the same bill, by a repetition of The Ice Witch. On May 1st Blanchard and Mrs. Mangeon were Lingo and Cowslip. Miss Vincent appeared on the 2nd of May as Amanthis and as Phebe (The Miller's Maid), and on the same night was tried a farce, Two Eyes between Two, Gates being Jaffier, and Miss Waring Zedda. This last did not remain in the repertoire.

The Rent Day

Far more important was the next novelty — Douglas Jerrold's beautiful domestic drama of The Rent Day, so long a feature in the repertoire of J. W. Wallack. This was one of the lasting plays of that period, and therefore its first New York cast (May 5th) must be cited:

Martin Heywood	Mr. Hamblin	Beanstalk	Mr. Sarzedas
Grantley	Mr. G. Jones	Hyssop	Mr. Lewis
Toby Heywood	Mr. McKinney	Bullfrog	Mr. Gates
Old Crumbs	Mr. Farren	Rachel	Mrs. Hamblin
Silver Jack	Mr. Taylor	Polly	Miss Waring

The following autumn Wallack played Martin Heywood at the Park, and started the piece on the career of success which was hardly prophesied by its present production at the Bowery. Meanwhile, on the 8th, Blanchard went over to the Park for Barnes's benefit, and played with him the two Dromios; on the 10th and 15th, he came back to the Bowery, and joined with Hadaway in the same agreeable mystification. Miss Vincent, on May 9th, played Thérèse and Kate Hardcastle, and on the 11th Amelia (Lovers' Vows) to the excellent Blanchard's Verdun. On the 14th the popular young woman had another benefit, no doubt delighting a theatreful as Bertha in A Point of Honour, as Lady Elizabeth in The Day after the Wedding, and as Colin, in Nature and Philosophy. The actress's head might well have been turned. I wonder how Miss Clifton, the prodigy of a few months back, enjoyed the spectacle of the graceful and beautiful Naomi's conquests? And, for that matter, how did Mrs. Hamblin regard both *débutantes*?

I may say that the Mirror had not been enthusiastic over the new actress. On several occasions it had been brief and kind, but not effusive. She had a pleasing personality; considering her youth, she was good; the audiences were indulgent, etc. On May 26th, however the critic recants in noble wise: "Upon an intimate acquaintance with the acting of Miss Vincent, at the American theatre, we place her high in the ranks of her profession. She has feeling, passion, and originality. Although *sometimes* she falls into the manner of Clara Fisher, it is only in the lighter scenes, and before she becomes warmed into the exercise of her own intrinsic powers. There is much in her to be improved, but there is also much to admire. If she will *but* study."

But when have beautiful and acclaimed young women ever been willing to study? Certainly not Josephine Clifton or Naomi Vincent! If Miss Vincent had lived long enough to become old and unbeautiful, she might have taken such advice; meantime, her genuine dramatic instinct carried her far. Is the reader curious to learn that the evening of May 16th brought the 104th performance of The Water Witch, and that on that night it was again jinglingly joined with The Ice Witch? Or would he prefer to contemplate the Hamlet of Hamblin on May 17th, as irritated by the (I am sure) admirable Polonius of Blanchard?

Josephine Clifton

And now returned (May 21st) the stately Miss Clifton as Bianca, to the Fazio of Hamblin, and the Bartolo of Blanchard. On May 25th, her

JOSEPHINE CLIFTON
From a Lithograph by Pendleton, after a Drawing by T. Campbell

NAOMI VINCENT
From a Miniature formerly owned by Thomas J. McKee

WILLIAM BLANCHARD
From an Engraving by T. Woolnoth, after a Drawing by Wageman

ALEXANDER WILSON AS BRUTUS
From a Lithograph of Endicott, in the Harvard Theatre Collection

Elvira was supported by the Rolla and Cora of Mr. and Mrs. Hamblin. Interesting, but scattered details must be arbitrarily bound in the paragraph. May 26th brought to this stage Frederick S. Hill, recently seen at Richmond Hill. He played Frederick in The Poor Gentleman, Blanchard appearing as Sir Robert Bramble, Mrs. Butler as Emily, and Hadaway as Ollapod. Mrs. Hamblin's bill on the 28th was wonderful: she and Blanchard (her father) appeared as Cowslip and Lingo; Hamblin and Miss Clifton rendered the last two acts of Bertram; Mrs. Hamblin was Romeo and Miss Vincent Juliet in Act II; and Mrs. Hamblin and Miss Vincent ended as Vespina and Clari, in the Payne opera! Miss Clifton, Hamblin and Butler gave Venice Preserved, on the 30th. Miss Clifton's benefit on June 4th presented her, by long established freakish privilege of beneficiaries, as Count Belino in The Devil's Bridge. Of course Miss Clifton was no Malibran. She was, however, imposingly supported by Mrs. Hadaway as Rosalvina, Mrs. Mangeon as Claudine, Jones as Toraldi, Hadaway as Marchelli, and Blanchard as Pietro. Yet, on June 6th, the tall lady repeated Belino, "in consequence of the applause bestowed by a brilliant and crowded audience." The Demon of the Desert had recently had several performances.

And speaking of the freak, what shall we say of another childish delight — Master Mangeon — who, on June 7th, enacted Richard III, to his mamma's Elizabeth? I dare say most of the spectators were adults; why, therefore should we say anything? On June 9th, the little Mangeon's Richard was placed in juxtaposition, on the same bill, with Monsieur Gouffe's Island Ape. If two Witches — Ice and Water — why not two apes? It may be that financial necessity made Hamblin an Olympian joker.

Mrs. Barrymore; Eugene Aram

On June 11th, Mrs. Barrymore, after a long period of success, migrated to Bouwerie in the East. She played Maria Grazie to the Brigand of Hamblin, and also got up a pretty petit drama, The Troubadours, or, La Fête de la Rosière. In it G. Jones was Lysander, McKinney Joconde, Gates Lucas, and Mrs. Barrymore Jeannette; and "in the course of the piece an entirely new Quadrille, composed by Mrs. Barrymore, will be introduced, and danced by Mrs. Barrymore, Miss Johnson, Miss Waring, Miss Searle, &c." How dignified, and how dull, thinks Miss Simplicity, a hundred years later! The Troubadours was repeated several times.

C. W. Taylor, now almost official stage-adapter of popular novels for the Bowery, had ready for June 19th a version of Eugene Aram, one of the early but undying Banquo-line of dramas involving the deeds of a nice, sympathetic, criminal hero. In it the reader will be glad to re-welcome James M. Scott:

Eugene Aram	Mr. Scott
Rowland Lester	Mr. McKinney
Walter Lester	Mr. G. Jones
Bunting	Mr. Farren
Peter Dealtry	Mr. Hadaway
Frank Crinkem	Mr. Gates
Summers	Mr. Sarzedas
Morton	Mr. Johnson
Gabriel	Mr. Hanson
Markman	Mr. Lewis
Jenkins	Mr. Petty
Madeline Lester	Miss Waring
Elinor	Miss Johnson
Madge Darkman	Mrs. Hadaway
Lucy	Mrs. Mangeon
Mme. Dealtry	Mrs. Wray

This piece tided Hamblin to his early closing. I mention a revival, on June 23rd, of Shakespeare's Early Days, merely because of Blanchard's participation in it as Dr. Orthodox; I am proud of the connection of that sterling actor with New York theatricals. The reader acquainted with George Jones's later career, may be amused to learn that he enacted Shakespeare! Eugene Aram and this piece were joined to make a bill for July 3rd.

On July 2nd, however, a great stroke of managerial policy united, for the first time in the same play, the remarkable Clifton and Vincent. For Hamblin's benefit, on that night, he enacted Alexander the Great to the Roxana of the former and the Statira of the latter. How joy, argument, excitement, must have reigned on that night of contrasted personality and partisan partiality! And to boot, how sweet the Kate O'Brien of Vincent, and how argumentative the Lady Rackett of Clifton in two afterpieces thrown in with reckless prodigality! And Blanchard was Drugget! That must have been a Bowery night long remembered by the gods! On July 4th, Hamblin was Rolla, Miss Vincent Cora, and Miss Clifton Elvira; also was presented The Cradle of Liberty, adapted from Cooper's Lionel Lincoln.

But the cholera began to rage and devastate, and Hamblin, perhaps seizing an opportunity to close an unsuccessful concern, published in the American of July 10th:

> IN CONSEQUENCE of the extreme heat of the weather, and the general alarm prevailing in the city, the Public are respectfully informed that, as it is the advice of all medical gentlemen, and the public opinion expressed in the medical journals, all crowded assemblies should be avoided, so as to prevent an extension of the epidemic by which we are visited, the subscriber deems it a duty to the Public at large to announce the closure of the American Theatre until the alarm now existing has subsided.

The two rival theatres soon followed his example. Mrs. Hamblin, on the 9th, published in the American a card stating that, as she had retired, for the present, from the stage, "she is anxious to devote a few leisure hours" to teaching the art. Her address was 153 Broadway.

CHAPTER IV

THE RICHMOND HILL, THE CHATHAM, 1831-1832

OF course there was no hope of confining opposition, in a city composed of freemen and optimists. The Lafayette Theatre, in Laurens Street, had doubtless gratified the local pride of west-side inhabitants; since its destruction, in 1829, no western theatre had balanced, symmetrically, the central Park and the easterly Bowery. In the season now reviewing, however, a group of enthusiasts had converted the old residence of Aaron Burr — Richmond Hill House, at Varick and Charlton Streets — into a theatre; a stage and stage-rooms were added to the original mansion, and on November 14, 1831, the public were invited (see the Post) to attend a performance of The Road to Ruin and The Turnpike Gate. The management was entrusted to Richard Russell, just a few weeks previously seen at the Bowery, and John H. Clarke, late favourite of the Park, was stage-manager. The company engaged was admirable, embracing a good proportion of those who, when playing in New York, were usually engaged elsewhere than at the Park. Again let me say that the stock actors known to New York at that period seem to me to classify into two groups — those who might or did appear at the Park and those who, probably, never would. The list of the forces at Richmond Hill included Wilson, Kilner, Finn, Holland, Clarke, Foot, Judah, C. Thorne, J. M. Field, Russell, Mestayer, Moses S. Phillips, Mrs. Duff, Miss Rock, Mrs. Thorne, Mrs. Russell, and Miss Coleman. Minor players were Moreland, Meer, Lennox, Lindsley, Kenny, Wray, Phillimore, Mrs. Meer, Mrs. Read, Mrs. Belcour, Mrs. Lindsley. Cooper was the first star; indeed some of those I have already mentioned — Mrs. Duff especially — were doubtless rated as stars by themselves, the manager, and the public.

It would seem that thoughtful playgoers must have pondered on the motives that led in this decade, as during that of 1820-30, to the apparently senseless multiplication of theatres, all following exactly the same policy. At the Park, the Bowery, the Richmond Hill, in the season we are discussing, precisely the same kinds of plays were given, with actors so little varying in quality, from one house to another, that we today cannot but wonder wherein lay, for attendants of the time, the charm of the procedure. Of course, one could compare different Hamlets, Lady Teazles, and Paul Prys; even Little Pickles and Priscilla Tomboys, Lingos and Nipperkins might offer their points of divergence for a while. But the thing must have grown very tiresome after many years? And as for choice of new melodramas! Surely The Ice Witch at one house, or The Robber's Wife at another hardly offered sufficient excuse for building and operating so many theatres! Many theatres, only one policy, inevitable monotony!

Well, the Richmond Hill at first offered one old thing after another, doubtless relying on the magnetism of its chief players. Its first night brought out the since celebrated prologue by Halleck, beginning "Where dwells the Drama's spirit?" recited by Langton. On the second night (November 15th) the ever-welcome Mrs. Duff played Belvidera; Miss Coleman, a new actress, was Lady Teazle on the 16th. Cooper came back as Penruddock on the 21st, and George Holland as Billy Lackaday, on the 22nd. On the 23rd, Cooper and Mrs. Duff appeared in The Gamester, Clarke playing Stukely and Miss Coleman Charlotte. Thorne, Flynn, Mrs. Thorne and Mrs. Russell appeared, on the 24th, in The Ruffian Boy, George Holland giving also the nine characters of The Whims of a Comedian, as well as Gregory, in The Two Gregories. On the 25th, Cooper, who seemed seldom quite to nerve himself to give all of Falstaff, appeared in the first, second, and third acts of Henry IV, with Clarke as Hotspur; on the same night, Judah and Mrs. Duff played Catharine and Petruchio.

Town and Country — what was the source of the charm of this old play? — enlisted, on the 26th, the services of Holland as Hawbuck, of Russell as Cosey, of Mrs. Russell as Mrs. Glenroy, and of Miss Coleman as Rosalie. For Cooper's benefit, on November 28th, he and Mrs. Duff repeated The Gamester, and Holland acted in The Secret. Cooper also recited Low Ambition. Holland's benefit (November 29th) presented Clarke and Mrs. Duff in The Stranger, the Charlotte being Mrs. Belcour and the Peter, Holland. Holland also gave The Whims of a Comedian, and enacted Tristram Sappy, in Deaf as a Post.

So there are two stars (or nearly) gone within fifteen days of the opening! The pleasing Miss Rock — who had not honoured us much lately — came back on November 30th as Letitia Hardy; but I cannot become excited over a support including M. S. Phillips, Charles Thorne, Russell, Clarke, and Mrs. Russell. On the same evening Mrs. Duff first enacted Rose Redland, in Pocock's play of The Robber's Wife, played the year before at the Park by Mrs. Sharpe. I confess I should like to have seen Mrs. Duff in the part; the play is lurid melodrama, to be sure, but it is good melodrama, and Rose is a sympathetic character. The supporting cast at Richmond Hill included Clarke as the endangered Briarly, Thorne as the villainous Mark Redland, and Langton as Larry O'Gig. On December 1st came a new Kate O'Brien — Miss Rock. How many have we seen, so far? Clara Fisher, Mrs. Barnes, Mrs. Sharpe, Naomi Vincent, and — ? On the same evening Miss Rock also played the Widow Cheerly to the Mrs. Malfort of Mme. Signette — her second appearance on any stage.

Why was the Richmond Hill Theatre? The only answer I can find is

Mrs. Duff; and doubtless that answer suffices. On December 10th, the Mirror remarks that she "brings white heads, and wise ones too, to enjoy her striking and powerful playing." On the 17th, it goes further: "We have seldom, if ever, beheld a lady capable of arousing and touching the feelings more than Mrs. Duff. With a noble person for the stage, and a face full of soul, she addresses herself to the hearts of her hearers in a voice which for plaintive tenderness, and thrilling expression, we have never known equalled."

December at Richmond Hill

Let us run rapidly through the season. Miss Rock loomed high in early winter. She played Amelia, in Lovers' Vows, on December 2nd, with J. M. Field as Frederic, and Mrs. Duff as Agatha Fribourg, the last-named also repeating her highly successful Rose Redland. On the 3rd, Miss Rock was Catherine in A Husband at Sight, Rose Redland again following, and the entertainment concluding with Miss Rock in The Actress of All Work. Already — with so generous a bill — it began to look as if strong lures were necessary to attract an audience. Miss Rock's benefit and last appearance occurred on December 5th. And now, if I had any doubt of the precariousness of the venture, it would be removed by the bill of December 6th, when Pescara was played by one "young gentleman," and Crack by another. For Miss Coleman's benefit on the 8th, Alexander Wilson gave Lucius Junius Brutus, to the Titus of J. M. Field, the Tullia of Mrs. Duff, and the Lucretia of Miss Coleman. Another removal of doubt is effected on December 10th, when, between Mrs. Duff's Angela in The Castle Spectre, and her Rose Redland, "Mr. Sutton, from England," was allowed to exhibit his "wonderful powers of Ventriloquism." Poor Mrs. Duff! He also exercised his art on the 13th, in conjunction with Mrs. Duff's Mme. Clermont (one of her very greatest assumptions).

On the 12th, however, that pair of delightful comedians, Finn and Kilner, came back as Paul Pry and Colonel Hardy, with Miss Coleman as Eliza, and Mrs. Russell as Phœbe. Finn also played Paul Shack (in My Master's Rival) with Mrs. Thorne as Tibby. Doubtless he was welcomed with enthusiasm; he was a remarkable comedian. His list of parts is almost at the tongue's end of my reader: Philip Garbois and Mawworm on December 14th, and Mawworm and Billy Black on the 16th. On the 15th, Mrs. Duff had been announced to make her last appearance (it was her benefit) in The Bohemian Mother. Fortunately, she soon returned. During her absence, Finn's star was in the ascendant. He played Shylock on the 17th, and Sir Peter Teazle and Caleb Quotem on the 19th. In The School for Scandal, Kilner was Sir Oliver, and Miss Coleman Lady Teazle; in The Review, Kilner was Looney McTwolter, Russell John Lump, and Mrs. Thorne Grace.

A pleasing bill on the 20th presented Finn as Beau Shatterly and Kilner as Captain Copp. Both, I feel sure, were mellowed performers. The comedians united on the 21st in The Poor Gentleman — Kilner as Sir Robert Bramble and Finn as Ollapod; also in Turn Out — Kilner as Restive, and Finn as Gregory. That must have been a high festival of comedy. I believe in both these actors. On December 22nd, they again joined to a complete delight, giving The Honest Thieves (Kilner as Teague and Finn as Abel Day), and Tom and Jerry, with Kilner as Squire Hawthorn and Finn as Bob Logic. The girls in the last piece were Mrs. Russell, Mrs. Thorne, and Miss Coleman. I am sorry to say, however, that it was deemed necessary to call in, for additional inducement, Stoker, the slack-rope man. Alas, for Finn! as previously, alas for Mrs. Duff, whose attraction was augmented, presumably, by Sutton, the ventriloquist!

Christmas Eve offered the first appearance on any stage of Mr. Biddle "of this city," who enacted Sir Edward Mortimer, with Foot as Fitzharding. Those who feared to see a débutant in such a part, might have waited for Tom and Jerry — the afterpiece — with Finn and Kilner, well worth waiting for, I suspect. December 26th — benefit and last appearance of Finn — carried the excellent comedian elsewhere. He left no substitute worthy of comparison with him.

The season was but little over a month old, and already had departed its best actors — Mrs. Duff, Cooper, Holland, Finn, Kilner, Miss Rock. Again arises the question — what was its purpose, what was it for?

On December 27th, came at least an attempt at something new — Captain Stephen Glover's adaptation of The Last of the Mohicans. The cast included Charles R. Thorne as Magua, Judah as Uncas, Clarke as Chingachook, Field as Major Heyward, Moses Phillips as Gamut, Russell as Hawkeye, Mrs. Russell as Cora and Mrs. Thorne as Alice. It must needs be helped by the sure-footed Stoker on the slack wire. The loss in the departure of Finn and Kilner must have been apparent to the most stupid when on December 29th, Judah played Bob Logic and Lindsley was Squire Hawthorn. Biddle repeated Sir Edward Mortimer on the 31st, and on the same evening one Hurley attempted Dennis Brulgruddery. And people were asked to pay money for this! Those who paid most, I suspect, were the amateurs themselves; I hope they paid in inverse ratio to their worth.

Return of Mrs. Duff

But here is something really worth while. On January 3rd Wilson came back as William Tell. On the 4th Mrs. Duff's engagement was renewed, and she united with Wilson in Bertram; his Richard III on January 6th had the great advantage of her support as Elizabeth. Others were Thorne (Richmond), Judah (Buckingham), Mrs. Russell (Anne), Master Russell

(York). Mrs. Duff repeated Mme. Clermont on the 7th; but alas! on the 8th, when Mrs. Duff again played Rose Redland, and The Eighth of January was revived, the first night of Hood's engagement exhibited him in " a grand ascension on the slack wire from the stage to the third tier boxes." Stoker was also in the bill — his last night. What a drama, my masters! Sutton, Stoker, Hood! I weep for Mrs. Duff, queen of tragedy. Why could this woman not get into the Park Theatre? Is that mystery forever to be insoluble? Imagine Mrs. Siddons at Sadler's Wells, or Mary Anderson in vaudeville! And think of Mrs. Duff, as Portia, supporting (February 12th) the amateur Biddle as Shylock! It is too sad for thought. But, I wonder, was this much more grotesque than her wasting (January 16th) her beautiful Cordelia on Alexander Wilson's Lear?

A new play by " a gentleman of this city " was brought out on January 17th. This was The Discarded Daughter, and its cast included Russell as O'Larry, Miss Coleman as Eliza, Judah as Captain Sedgwick, Clarke as Venire, Lindsley as Thornton, and Wray as Sir Guy Dunstable. A weaker cast I have seldom inscribed. The melodrama of Will Watch was a quasi-novelty on January 23rd, its cast including Judah in his successful part of Levi Lyons, Russell as Will Watch, Clarke as Hugh Mallinson, and Mrs. Duff (!) as Mary. The gifted lady, one sees, was sinking into a melodramatic slough; though on the very same evening (the 23rd) she had been Desdemona to Wilson's Othello and Clarke's Iago. On the 25th she and Wilson acted in The Stranger, Will Watch following, for its third performance. Nevertheless, on the 26th, " ticket night," she was compelled to play Lucy in Ambrose Gwinett. Her second benefit and her last appearance was announced for the 30th, when she returned to a part more worthy of her abilities — Adelgitha. Yet this threatened last appearance was but a bit of managerial trickery. On the 1st of February the bills bore notice of the re-engagement of the lady. R. Russell states that " on Monday evening a general call was made by the audience for a re-engagement." She acted Elvira on the 1st, and repeated Adelgitha on the 2nd. On the 3rd she and Wilson presented The Forest of Bondy, Farren (from the Bowery, at present closed) enacting Gaspard. Mrs. Duff must have been overjoyed to rise (February 4th) from that particular Forest into the tragic heights of Lady Macbeth, even though her Thane was only Alexander Wilson. On February 7th she gave her beautiful performance of Juliet, Romeo falling to Biddle. This was for the benefit of Walker, who played Crack, and thereby perhaps identifies himself with the " young gentleman " who performed the part on December 6th. And speaking of nonentities, who was the S. Barrett, who played Squire Groom, on Walker's benefit night, to the Sir Archy MacSarcasm of Judah? Débuts showed the hard path of the manager. Miss Smith — later at the Park — now joined the company. And, on February 8th, after Mrs. Duff and Wilson had played

Brutus, and Mestayer had sung a song, a Miss Hunter danced a hornpipe. Furthermore, the entertainment closed with Mrs. Keppell's first appearance here as Harriet Arlington, to the Billy Black of Russell. On the 10th, she played Blanche to Wilson's Sir Edward Mortimer.

Russell wisely abstained from publishing his supporting casts; I suspect they were very weak. In fact it was not until I got into the swing of this present chronicle that I realised how poor — except for the divine Duff — was the offering of the early season at the new theatre.

But, the Bowery being closed, some of its people came hither; Farren's advent I have commemorated; on February 15th George Jones followed, and played Dick Dowlas, Dick Dashall, and Tristram Fickle. Mrs. Duff's Thérèse on the 16th, was supported by Judah's Carwin; Mrs. Keppell also played Eudiga, in Charles XII. Mrs. Duff, having had the breathing spell in higher altitudes, just recounted, descended on February 17th to The Robber's Wife and The Sergeant's Wife; on the 20th she was Lady Elinor Irwin, in Every One Has His Fault. And think of the royal lady on the 25th as Innogen, in Adelmorn, the Outlaw. On the 28th she was Bertha, in The Point of Honour, and also Ella Rosenberg. Evidently, Varick Street preferred highly-spiced plays to tragedy.

VICTORINE; J. J. ADAMS; MRS. ANDERSON

A pretty part now fell to the lady. Victorine was brought out at Richmond Hill, on February 29th, in a version different from that at the Park, as a glance at the cast will show; Lennox as the Marquis, George Jones as Felix, Farren as Jean, Mestayer as Griffon, Mrs. Russell as Julian, Miss Smith as Thérèse, and Mrs. Duff as Victorine. When the same version was played at the re-opened Bowery, on April 25th, George Jones and Farren repeated the characters they had created at Richmond Hill. On several evenings in March, Victorine was given simultaneously at the Park and the Richmond Hill. At the latter house, it had its fourth performance on March 3rd.

No human pen could unify so haphazard a season; policy it seemed to have none. It was helter-skelter after the nearest star. Wilson happily gone, J. J. Adams came out on March 1st as Hamlet. On the 5th, Mrs. Bartolozzi Anderson, engaged "for one night only," appeared in The Grenadier, in which she played various characters, with songs. During the season, an advertisement-tag stated that Russell wished candidly to submit to the judgment of the audience the question of the appearance of Anderson. And again mob spirit prevailed — disastrously to the theatre, as I learn from the Mirror. And here is a really interesting bit: on March 6th, Danforth Marble made his third appearance on any stage, playing Damon to the Pythias of J. Barry (*his* second appearance on any stage). And Mrs.

Duff wasted her Calanthe on such desert amateurishness, aided and abetted, she, by Mrs. Russell as Hermion. After the play, there were songs by Mr. W. Graham, "his first appearance." I could weep for Mrs. Duff — even for Russell. On March 8th, however, Adams played Jaffier, Judah played Pierre, Foot Priuli, and Mrs. Duff Belvidera; the afterpiece gave George Jones as Tristram Fickle. That combination sounds professional.

On March 9th, Mrs. Anderson re-appeared in The Grenadier, adding Norah, in The Poor Soldier; on the 10th, she sang Narcissa in Inkle and Yarico (when heard we it last?); Lennox and Mrs. Russell had the title-rôles. March 15th, Adams's William Tell shot the apple off the head of Master Russell as Albert. For Mrs. Anderson's benefit, on March 12th, "a gentleman" played Hotspur. On the 20th, he was announced as F. S. Hill, and repeated the character, to the Falstaff of Foot, the Prince of Clarke (!) and the Lady Percy of Miss Coleman. Did the customers like this as well as the Herculean Feats of Mr. Francia, now nightly gracing the show? Or did they appreciate at its worth, Romeo and Juliet, as acted on the 22nd of March, by F. S. Hill and Mrs. Duff? What a succession of "leading" men had had the honour of appearing with the lady, since Cooper left in November; Biddle, Wilson, Adams, F. S. Hill, and now — on March 23rd, H. G. Pearson, late of the Bowery, who enacted Jaffier to her Belvidera! I cannot feel that the fates ever were kind to this wonderful actress; she is the mystery-woman of the American stage. With just a shifting of circumstances, she might have dominated the theatre of her day. A cast of Rob Roy on March 27th supports her Helen a little more credibly; H. G. Pearson was Rob, Mrs. Keppell Diana, and Russell the Bailie. But even here, another of those nameless young gentlemen appeared as Francis. These ambitious youngsters must have been a source of revenue to the house. Pearson played Reuben Glenroy on the 28th. On the 30th, I am surprised to find As You Like It, promised, however, with a most uninteresting cast — F. S. Hill as Orlando, Mrs. Keppell as Phebe, Russell as Touchstone, Judah as Oliver, Stanley as Amiens, and Mrs. Russell as Rosalind. The manager dared publish no more of it in the American. On the 31st, Roberts played Bob Logic, for the benefit of Mrs. Belcour. For Mrs. Russell's benefit, on April 2nd, he appeared as Timothy Quaint, in The Soldier's Daughter, and as Sancho in Lovers' Quarrels. On the same evening, Mrs. Duff appeared as Mary in The Innkeeper's Daughter.

The 3rd of April restored Mrs. Duff's Evadne to a depleted stage; the afterpiece was The Last of the Mohicans, Pearson now succeeding Charles Thorne as Magua, and Roberts appearing as Gamut *vice* Phillips. On the 4th, for Clarke's benefit — this series of benefits presaged infallibly the close of the season — his daughters, Constantia and Fanny, played the boy and the girl, respectively, in the well-worn The Babes in the Wood. For

Roberts's benefit, Mrs. Duff appeared as Helen McGregor and Roberts as the Bailie; Roberts also acted Papirius, in Petticoat Government, and Somno, in The Sleep-Walker.

And now we come to the farewell benefit of the only person who gave an excuse for the season — Mrs. Duff. On April 9th, she offered her daughter, Mary Duff (who, like that other young genius, Naomi Vincent, had first appeared successfully in Philadelphia) as Helen Worrett, F. S. Hill playing Charles Austencourt. Miss Duff "who created so powerful an excitement in Philadelphia," also appeared as Louisa in The Dead Shot. Mrs. Duff herself brought out a new drama, Lyienshee Lovel, in which she enacted the title-part, Clarke Sir Edward Mowbray, and F. S. Hill George Mowbray. Mestayer and Miss Mestayer sang.

Mary Duff must have made a hit. She was engaged for the 11th, to play Kate Hardcastle, and Annette, in The Maid and the Magpie. On the 13th, her Widow Cheerly was paired with the Mrs. Malfort of Miss Smith, that other débutante of a few weeks earlier. On the 14th, the successful daughter of a great mother enacted Juliana in The Honeymoon, and also recited The Scolding Wife Reclaimed. She must have been well schooled by her fond parent; for Miss Smith's benefit, on April 16th, she essayed Lady Teazle, and also Clara, in Matrimony. In The School for Scandal, Hill was Charles, Clarke Joseph, Mr. and Mrs. Russell Sir Peter and Candour, and Miss Smith Maria. Of Mary Duff Ireland says: "On her first appearance she was radiant in youthful loveliness. Her person was eminently beautiful and above the medium height, her voice was of extensive compass and beautiful in every tone, and her spirits were so exuberant, that even in her novitiate her best friends feared that 'over-acting' would be the rock on which her bark would split — an apprehension too truthfully fulfilled. Previous to her marriage with Augustus A. Addams, in 1835, Miss Duff played principally in Philadelphia, where she was a great favorite, and afterward generally traveled as a star."

Public charity is almost exhausted in these benefits; but purse-strings must have been untied on April 17th, when Hilson played Paul Pry to Foot's Colonel Hardy, F. S. Hill's Harry, and Field's Frank, the occasion being Foot's benefit. For the benefit of Lennox (April 18th) Mary Duff again played Helen Worrett, and Mrs. Lennox made her first appearance on any stage as Mme. Dupuis in The Secret. And now on April 19th, Danforth Marble, who had such hard work to get started, but who went so easily when started, had a benefit, playing the fourth and fifth acts of Damon, to the Pythias of the seldom-seen De Angelis, and also Humphrey to the Dr. Ollapod of the same gentleman. He also gave a touch of his quality by reciting a Yankee story. Marble will soon be dividing with George H. Hill all the Yankee honours of a Yankee-mad stage. Meantime, he is wasting his time on something that Forrest, Cooper and either Augustus Addams or J. J. Adams could do far better.

But Mary Duff danced gaily through the benefits, proving herself almost as much of a phenomenon as Naomi Vincent. She appeared in The Wonder on the 20th; and on the 23rd as Amanthis, in The Child of Nature, and Louisa, in The Dead Shot. Her own benefit on April 25th pitted her Cora against the Elvira of her famous mother, and the Rolla of Pearson. With the inexhaustibleness of youth, she gave, on the same evening, Cecily in The Promissory Note, and enacted Katharine [*sic*] to the Petruchio of Judah.

The season closed on April 30th, with a benefit for Russell, who had certainly kept going with very unsteady means of locomotion — a poor company, undistinguished stars (Mrs. Duff excepted), a remarkable succession of amateur first appearances, and only one vital new play — Victorine. It would, I must repeat, be hard to justify the season — always excepting Mrs. Duff's share in it — in terms of art. The two weeks of Cooper and the short engagement of Finn and Kilner gave mere flashes of brilliancy to the term. The appearance of Mr. and Mrs. Russell on the 30th was their last in New York. But we shall soon be admirers of their daughter, the Mrs. Farren of the future.

The Management of John Barnes

The theatre remained dark for a short while, and re-opened on May 23rd, under the management of the comedian Barnes. The stage manager was to be Jacob Woodhull, also leaving the Park, at which for about fifteen years he had been a useful if not highly ornamental fixture. The contracts of both Barnes and Woodhull, however, with the Park direction extended to the end of the present season, and their connection with the Richmond Hill was, until July 4th, hampered by the fact just mentioned. The useful J. H. Clarke served as stage manager until Woodhull might be freed of his previous obligation.

The advertisement in the American, of May 23rd, lists the company, described as "formidable": Mesdames Barnes, Hilson, Greene, Walstein, Achille, Blakeley, Gay, Lindsley, Richie, Kent, Montgomery, Miss Kent, Miss Smith; Messrs. Hilson, Wilson, Achille, Jackson, Field, Hyatt, S. P. Jones, Greene, Lindsley, Gay, Marble, Willard. But few of these needed introduction to a New York audience. The opening address on May 23rd was by Charles P. Clinch, and delivered by Mrs. Barnes, who, until her husband's arrival in July, was charged with much of the business detail of the venture. The first offerings were Evadne, and The Hundred-Pound Note. The cast of the first included Wilson, Field, Jackson, Clarke, Mrs. Barnes and Mrs. Greene; that of the second, Greene (O'Shocknessy), Hyatt (Billy Black), Mrs. Walstein, and Miss Kent. One recalls Mrs. Walstein, part and parcel of so many revolts, with something like a gasp of reviving memory; but, of course, Mrs. Barnes would give her sister an engagement. The estimable Hilsons appeared on the 24th as Dashwould and Lady Bell, in Know Your Own Mind; Mr. and Mrs. Greene played Sir J. Millamour and Lady Jane. The second piece of the evening presented Hilson as Somno, with Hyatt as Alibi and Mrs. Walstein as Mrs. Decorum.

Whatever attraction the theatre was to have came from the combination of rare and mellow artists mentioned above; but little novelty of play was offered. A charming bill on May 25th offered Lovers' Quarrels, with Field as Don Carlos, Hyatt as Sancho, Mrs. Walstein as Jacintha, and Ellen Kent (daughter of the former Park comedian) as Leonora. Miss Kent was liked in Barnes's season. The second piece of the evening was Wives as They Were, and Maids as They Are, with S. P. Jones as Sir William, Clarke (rather out of his line?) as Bronzely, Mrs. Barnes as Miss Dorillon and Mrs. Hilson as Lady Priory. The entertainment concluded with Nature and Philosophy — Mrs. Barnes as Colin, and Mrs. Hilson as Eliza.

Wilson's support in Richard III, on May 26th, was a reminder of bygone days at the Park: Mrs. Barnes as Elizabeth, Mrs. Hilson as Anne, Mrs. Walstein as the Duchess, and Clarke as Buckingham. S. P. Jones played Henry VI. May 29th joined Hyatt's Billy Lackaday, with Mrs. Barnes's Eugenia, Mrs. Walstein's Mrs. Bell, Foot's Admiral, and Mrs. Hilson's Laura — another reminder of the Park. In Thérèse, which followed, Mrs. Barnes and Wilson fought out the melodramatic battle between innocence and villany. Jane Shore, on the 30th, had Mrs. Barnes as the heroine, Mrs. Greene as Alicia, and Wilson as Hastings; followed by Hilson as Sam Savoury, in Fish out of Water. The reader sees how vastly superior this company was to that with which Russell had struggled through his term of five weary months — always excepting Mrs. Duff.

For old time's sake, I could keep on repeating these fine casts: Hilson as Bob Tyke, on May 31st, supported by Mrs. Hilson as Mrs. Ferment, Mrs. Greene as Mrs. St. Clair, Mrs. Walstein as Mrs. Nicely, Foot as Avondale, and Greene as Timothy Quaint. And, for good measure, Mr. and Mrs. Hilson as Jobson and Nell! How the imagination revels in these performances, many of them embracing the last appearances of favourites tried and true! I doubt if some of the pieces offered were ever better played. What a bill was that of June 1st! It began with Ambrose Gwinett, Jackson playing the hero, Hilson Ned Grayling, Greene Black George, Hyatt Gilbert, Mrs. Barnes Lucy Fairlove, and Miss Smith Jenny. Is He Jealous? followed, with Jackson and Mrs. Greene as Mr. and Mrs. Belmour, Mrs. Hilson as Harriet, and Mrs. Walstein as Rose. Then came dancing by M. and Mme. Achille and Mr. Gay. And — wonder of wonders! — to conclude a bill of vast dimensions, Mrs. Barnes and Mrs. Hilson resumed their original parts of the Wandering Boys, with Wilson as the Count, and

Hyatt as Lubin. Old memories must have been set wagging at this feast; and — dare I ask? — how was it possible for the two gifted ladies to look, so many years after, like two little hapless roaming boys? But they must have offered a fine opportunity to study art mellowed and perfected to the highest degree.

Of course I cannot keep on repeating these historic casts, casts which must, to many, have seemed like a revival of the palmiest days. On June 2nd, Hilson's Paul Pry dropped in on the Colonel Hardy of Foot; Mrs. Barnes ended the evening as Myrtillo, in The Broken Sword. On the 4th, Wilson's Alexander the Great was resisted by the Roxana of Mrs. Greene and the Statira of Mrs. Barnes. The afterpiece of The Miller's Maid enlisted Hilson as Giles, Hyatt as Matty Marvellous, and Mrs. Hilson as Phebe.

Hilson and Mrs. Barnes were Sir Peter and Lady Teazle on the 5th, Charles being played by Drummond (his first appearance here). On the 6th, Mrs. Bartolozzi-Anderson began an engagement of two nights, "prior to her departure for Europe." She came forth as Annette in The Lord of the Manor (to Hilson's Moll Flaggon) and in The Grenadier. Her "last appearance in America" was announced for the 7th when she sang Diana Vernon. On the 8th, "Mr. Fulton, the highly successful débutant in Boston," played Hamlet, to Mrs. Barnes's (rather elderly?) Ophelia, and Wilson's Ghost. This amateur recrudescence looks like bad business, in all senses. Worse followed on the 9th, when "a young gentleman" (ominous!) ventured on Othello, assisted by "a young lady" as Desdemona! Surely experience must have stayed away, unless, alas! accompanied by projectile vegetable matter? On this evening, however, the wise backward-glancing eye is pleased to discover Marble in the afterpiece, as Billy Black, a character more fitted to him than the Damon of Russell's season.

Mrs. Hilson's benefit (benefits so soon?) on June 11th offered something to remember: Hilson as Falstaff, Clarke as Ford, Hyatt as Slender, Foot as the Host, Mrs. Barnes as Mrs. Ford, and Mrs. Hilson as Mrs. Page. The Shakespearian comedy was followed by the first performance here of The Rent Day, brought out, as we saw, on May 5th at the Bowery. Here Hilson gave further evidence of versatility by enacting the gloomy and unreasonable Martin Heywood, his wife being Rachel, and Jackson Grantley (a part he was to play next autumn at the Park, to the Martin of J. W. Wallack). At the Richmond Hill Miss Smith was a pretty and girlish Polly. An announcement in the American of this date shows that it was necessary to offer extra inducements to attract: "Persons purchasing tickets for this Theatre either at the City Hotel, American Hotel, Washington Hotel, Tammany Hall, Tontine Coffeehouse, Franklin House, or Exchange Coffeehouse, will each be gratuitously conveyed to the Theatre in any of the Greenwich stages, which run nightly until half past 8 o'clock."

I seem to detect, in Mirror notices, also a feeling of nervous apprehension, lest Barnes's worthy effort should fail for lack of support. On the 9th, the Mirror speaks of what was obviously the excellence of the performance:

> The company at the Richmond Hill is now quite strong. Mrs. Hilson is still the same lively, charming, girlish actress as ever, and is invaluable; and Mr. Hilson, as Paul Pry, puts every feeling of gravity to flight. The name of Mrs. Barnes is also a sufficient inducement to many visitors to this house; and her Myrtillo in the Broken Sword, to Mr. Hilson's Estivan, was emphatically excellent. They can now perform the most interesting comedies in the language, at this theatre. John Bull, for instance; Green is Dennis Brulgruddery himself, and Hilson's Job Thornberry one of his most happy efforts.

Well, the cholera panic soon took the fate of the establishment out of the hands of the public, and effectually ended Barnes's hopes. Before that evil day arrived, he continued to offer the most interesting entertainment then in New York. For Mrs. Anderson's benefit on June 13th, The Chaste Salute was presented, with the beneficiary as Mme. Thibaut; she also repeated Edward, the page, in Charles II, as well as the protean parts of The Grenadier (obviously her favourite offering). In The Chaste Salute (given the same night at the Park), Drummond was Derville, Field Thibaut, and Mrs. Walstein the Baroness. Augustus Addams came out on the 14th as Virginius, with Mrs. Hilson as Virginia, Mrs. Greene as Servia, and S. P. Jones as Dentatus. There was also — ye students of dark minstrelsy — a negro song by Graham.

THE HUNCHBACK

Mrs. Barnes's benefit, on June 18th, was notable for its offering of The Hunchback, played on the same night at the Park; that evening witnessing the first renderings of Knowles's famous play in New York. The leading parts were undoubtedly better played at the Richmond Hill. If Hilson's Master Walter lacked the dignity of Barry's at the other house, Clarke's Sir Thomas Clifford must have been more than a match for Simpson's (in fact I miss the suggestion of romantic glamour in either). But who could dream of comparing Mrs. Sharpe's Julia with Mrs. Barnes's, or Mrs. Wallack's Helen with Mrs. Hilson's? Other parts at the Richmond Hill were assigned to Phillips (Fathom), Field (Modus), and Drummond (Tinsel). For some reason, neither The Rent Day nor The Hunchback —incomparably the most notable of Barnes's offerings — was repeated more than once or twice through the remainder of the season. Doubtless the audience were less certain than we that they were assisting at historic occasions. Wilson and Mrs. Barnes were Bertram and Imogine, on the 19th, Hilson ending the evening as Sam Savoury.

Let us snatch at fire-flies. On June 21st, Fulton played Romeo to Mrs. Barnes's Juliet, the excellent Mrs. Greene condescending to Lady Capulet. In The Gambler's Fate, on the 23rd, Miss Kent was Henry, and Miss Fenella Griswold, a child of ten, played Rose, and here, on the same evening, Danforth Marble came into his own — he played Major Joe Bunker in Down East. The Hilsons finished the evening as Gilman and Sophia, in The Happiest Day of My Life.

Achille's benefit, on June 25th, brought H. Knight as Slender, in The Merry Wives of Windsor; Mrs. Knight acted Ellen, with her husband as Tom, and Drummond as Rambleton, in Intrigue. Miss Kent was Aranthe (!) to Wilson's Lear, John Woodhull's Edgar, and Mrs. Barnes's Cordelia, on the 27th. July 5th saw the second rendering of The Signet Ring, or, the Fall of Yanina, with Clarke as Ali Pacha, Field as Selim, Phillips as Hassan, and Mrs. Barnes as Helena. This sounds like John Howard Payne. On July 6th, Barnes made his first appearance on the stage of his fondest hopes. He played Lord Duberly, with Hilson as Pangloss, Woodhull (first appearance here, also) as Stedfast, Thomas Placide (another first appearance) as Zekiel, Mrs. Hilson as Cicely, and Mrs. Walstein as Lady Duberly — surely a cast to set older tongues babbling, if not of green fields, at least of the Park. H. Knight sang a comic song, and the afterpiece was Family Jars, with Barnes in his famous part of Delph, and Knight as Diggory. Welcome, Barnes, into thy kingdom! Barnes and Woodhull were the two Dromios, on July 9th, the bill ending with The Signet Ring, in which Mrs. Knight, formerly the elder Miss Kent, succeeded Mrs. Barnes as Helena. On the 16th, Moses Phillips replaced Woodhull as Dromio of Ephesus, Woodhull now becoming one of the twin-masters.

The cholera scourge effectually ended the hopes of the management. The theatre was closed from July 18th until August 13th, when Woodhull had a benefit, assisted by Hamblin, Blanchard, Barnes, McKinney, Miss Waring, and Mrs. Mangeon — a Bowery aggregation, largely. Hamblin played Octavian, in The Mountaineers, and Barnes and Blanchard acted the Dromios. On August 24th, a drama called Paul the Poacher enlisted the services of Hilson as Paul Copsley, and Mrs. Hilson as Margaret. Marble was Gilbert Gauge, and other parts were played by Lennox, Field, H. Knight, Mrs. Walstein, and Miss Smith. For Barnes's benefit, Woodhull played (August 27th) Timour the Tartar, with Mrs. Barnes as Zorilda. Barnes had fallen ill of the epidemic, and could not appear. Woodhull's death of the dread disease on August 31st closed the establishment, except for a benefit for his widow and family on September 4th. The Hilsons, and Mr. and Mrs. Barnes remained to the end. On August 15th, Barnes appeared as Crack — a part with which he is not usually associated.

I cannot tell how greatly I have enjoyed the study of this brief season of Barnes; after the murk of Russell's season, it was like fair sunshine.

And how pitiful that his chances should have been killed by a thing so absolutely beyond his control as the calamitous visitation of the plague! The elegy on Woodhull, written and recited by Field, on the occasion of the benefit for Mrs. Woodhull, was, in reality, as well, a dirge for the wrecking of a most promising enterprise.

The Chatham Theatre

The season of 1831–32 saw the final passing of the Chatham Theatre. In the year now chronicling, the house was controlled, for reasons unknown to me, by Thomas Hamblin. We saw that somewhere, in or out of the house, during the summer of 1831, George H. Hill had entertained with Yankee impersonations. The next item I find is the appearance here, of the French Opera Company, "by arrangement with Mr. Hamblin. On October 17th, they presented Fra Diavolo, with St. Aubin in the title part, and Mme. St. Clair as Zerline. Other parts were filled by old friends of Park seasons — Victorin, Deschamps, Curto, Privat, Théodore, and Mme. Milon. On the same evening they enacted Vatel, ou, le Petit Fils d'un Grand Homme, the cast including Alfred, Royol, Marchand, and Mme. Théodore. Performances were given on Mondays, Wednesdays, Thursdays, and Saturdays.

The second night (October 19th) brought The Barber of Seville, and Scribe's vaudeville, La Marraine. La Muette de Portici inevitably followed on the 21st, Masaniello by St. Aubin, Fenella by Mme. Berdoullet-Paradol. The Marriage of Figaro, on October 24th, gave Cherubino to Mlle. Georges, Suzanne to Mme. Berdoullet-Paradol, and the Countess to Mme. St. Clair. The Count was played by St. Aubin, Figaro by Privat. Scribe's Frontin Mari Garçon completed the bill. On the 26th, Le Jésuite, by Ducange and Pixéricourt, and the vaudeville of L'Ambassadeur, by Scribe and Melesville, comprised a taking programme. The opera of La Clochette and the vaudeville of L'Héritière, on October 28th, led up to La Pie Voleuse and Scribe and Melesville's Le Menteur Véridique, on the 29th — positively the last performance of the company. In this bill I find the name of the admirable comedian, Notaire. On October 29th, the Mirror informs us that "the French Opera at the Chatham is fashionable, and deserves to be so. They performed *'La Muette de Portici'* and the *'Marriage of Figaro,'* with much applause, and to excellent houses." The issue of November 5th: "The French company favoured the public with numerous operas, highly attractive, and, in common with many others, we regret the shortness of their visit."

The next use to which the old theatre was subjected was the housing for a short period of performances under the direction of Villalave, who advertised in the Morning Courier and New York Enquirer of November 23rd the opening for that evening with Stoker, "the celebrated Slack Rope Vaulter," Master Charles, on the elastic corde, Master William on the tight rope, and himself and Mme. Villalave in their well-known specialties. These performances fell on Mondays, Wednesdays and Fridays, for two weeks.

Ireland says that in January, Mr. and Mrs. Hilson played a very successful star engagement here; indeed, the Mirror of the 21st asserts that the theatre "has been re-opened." The only trace I have found of that period is the advertisement of January 28th, in the Post, for Hilson's "benefit and last appearance in New York for an indefinite period." He and Mrs. Hilson ("who will have the honor to appear for this night only") were to play Sir Peter and Lady Teazle, on the 30th; Nature and Philosophy was to follow, with Mrs. Hilson as Colin and Miss Mestayer as Eliza. Black-Eyed Susan ended the bill, with Hilson as William, and Mrs. Thorne as Susan. The performance was postponed till February 1st, Mrs. Hilson still announced as having "the honor to appear for that night only." If this uniqueness of appearance is real, I cannot see how Mrs. Hilson could have played that star engagement mentioned by Ireland. "The last performance of which we have a record," writes this usually accurate historian, "was on the 20th of March, for the benefit of Mr. J. F. Gannon, proprietor of the saloons." Among other things, Noah's play of She Would Be a Soldier was acted, and in it Danforth Marble, A. Phillips, Mr. and Mrs. Charles Thorne, and Mr. and Mrs. John Greene performed. The theatre was soon afterwards converted into a Presbyterian Chapel, and was used, also, for performances by the Sacred Music Society. In years immediately following we shall find many great singers there appearing.

The Museums, 1831-1832

In earliest September, 1831, the American bore advertisement of two Cannibals of the Islands in the South Pacific, then exhibiting daily at Tammany Hall. Peale's Museum absorbed them from September 6th, thereby devoting its lecture room to the uses of anthropology. The Canderbecks [*sic*] and the Anaconda were still adjuncts of the display, and all these attractions remained for some time. Nichols, the ventriloquist, replaced cannibals and Canderbecks in mid-October; but the anaconda still writhed, and, after November 1st, in company with three others of its kind and a cobra de capella, "just received from India." Three of the serpents, said the American, "are so perfectly tame that they may be handled by the most timid." A magic lantern attracted on Tuesday and Thursday evenings, and fancy glass-blowing nightly. Nichols remained till December. This paragraph (based on American advertisements) assuredly has much variety in its unity.

The Siamese Twins and an Italian Band of Music were at Peale's (see the Post) in December. The Wallace family of clever children began on December 19th; on New Years Day, 1832, Gray's "Fantocini," from London, including an Indian juggler, performing with golden balls, Grimaldi, the clown, the Old Soldier, who disengages from his body the whole of his limbs, a Mechanical Skeleton, Ben the Sailor, etc. Sutton, an English ventriloquist, known to us from Richmond Hill, was also in the bill. The South Sea Islanders were again here for about a week in late January. Then February came with its cold and its inertia, bringing nothing of note to the "lecture room." An Egyptian mummy of February 24th, was declared to be "the finest ever brought to this country" — said pronouncement being levelled at the American Museum, then boasting of a mummy from Thebes. In early March Canderbeck returned for a brief visit, and in late March the Wallaces. From April 19th Calvin Edson, the living skeleton, formed the backbone of the show.

Kendall, the harpist, and his brother flageolet-player, discoursed sweetly on the 8th and 10th of May, and on subsequent evenings, along with the continuing Wallaces. June 14th brought Fletcher, a living model of ancient sculpture, whose poses were accompanied by Kendall on the harp. Him we met also in the theatre. Over July 4th, Sutton again displayed his talent ventriloquial. The stuffed figure of a Bengal Tigress that killed a lion in the Tower of London was set up at about this time, and on that horrid image of fell death I leave Peale's for 1831-32, with comforting assurance, however, that the living Anaconda "is in fine health and perfectly docile." In any case, the Museum closed in August, during terrifying visitation of the cholera.

And what of the rival American Museum? The Post, in mid-October, 1831, advertises for it chiefly those bones of the mammoth and the never-failing cosmorama. But on October 24th come tidings of note: "We regret the necessity which compels us to state that the Large Rattle Snake. . . . will not be exhibited this evening, as announced in the morning papers, in consequence of extreme illness — the effect of the newly painted cage." O Humour, where was thy sting? And O the pity of it! Here, on October 27th, was on view "the companion to the immense Rattle Snake that died on Monday." The same evening introduced the Genoese Minstrels, to rhyme, I suppose, with the Tyrolese. They played on the mandolin — "the first public performance on that delightful instrument in the U. States." Really, the Museums are becoming educational. Disgusting as is the call of the Post on October 27th, I reproduce it for future educators: "Wanted, to feed the Serpents, at the American Museum, 100 Rats per week, for which six cents each will be given." Ugh!

From the Post I learn that, in late November, the American Museum was boasting a Terrific Sea Monster, soon to be removed for preservation;

"he is really a wonder." His "public dissection" was advertised for December 3rd, and on May 4th, the Post announced the Head of the Whale "in its natural state." Meantime, this Museum, once single in the field, let it be known that its withers were not unwrung by Peale's. On December 12th, while Peale's was exhibiting the Siamese Twins, the American thus spake in the Post: "This day added, part of an old trunk, which on being broken up for the purpose of burning, was found to have pasted on it a bill announcing the exhibiiion [*sic*] of the Bididden maids, who were born in 1100, joined together at the hips and shoulders and lived 34 years; proving that the Siamese Boys are no novelty. Presented by Edward Windust, of Park Row." And, anyhow, the American had a sufficient wonder in Calvin Edson, the living skeleton, "returned from Europe," who began exhibiting his lack of weight on December 30th. Of course, he was soon thereafter at the all-conquering Peale's.

On February 22nd, the American Museum advertised in the American a mummy just received from Thebes; it was publicly dissected on March 12th, when the same paper gravely proceeded, "after which it will remain in state, for the gratification of the curious. Medical men, in order to procure the preference of seats, must apply before 12 o'clock." Doubtless young Barnum, who in the next decade was to own this very museum, was studying attentively the hoaxing methods of his predecessor. From March 5th the Museum had a Phosphorama—"a magnificent transparent theatre of views," evidently Hanington's Phosphorama, exhibiting in January at 360 Broadway.

Paucity of advertisements leads me to Nooser and his flageolet, and his two little boys, here on May 11th, and then to the Post of August 8th, which informs us that "For the gratification of the public, this extensive collection of curiosities is opened throughout the day; and in the desolation of our city, those who remain will find relief in contemplating this store house of nature." The epidemic, then raging, had closed Peale's, Niblo's and other places of summer resort; also the theatres.

And the interesting New York Museum, at Broadway and Anthony Street? I fear its glory withered over night. A female ourang-outang was at the *late* New York Museum, beginning (see the American of the 20th) on September 19, 1831. The Post, on October 14th, announced that Monsieur Chabert would exhibit nightly at Clinton Hall; a genuine Fire King, he would swallow a spoonful of pure Florence Oil heated 340 degrees, take 20 grains of phosphorus, inhale vapours of arsenic, oil of vitriol, etc. He would also walk into an oven heated inconceivably. Medical gentlemen were invited to a close inspection. On November 21st, in the Post, Chabert announced that he had taken the New York Museum, and would begin on that date. The American shows some of the wonders on December 22nd: "He will, as usual, learn the company many amusing experiments. He will then enter an oven heated to 400 degrees of Fahrenheit, and remain in it during the cooking of a dish of Steaks; after which he will exhibit himself in a Temple of Fire, composed of 200 cartridges. He will remain in this immense body of Flame till an entire suit of apparel is consumed on his person, leaving the other uninjured."

I do not know how long he remained at the depleted Museum; nor had I ever heard of an alcide till my eye fell on the advertisement in the Post proclaiming that on February 13, 1832, Canderbeck, "lately from the South," would begin to exhibit at the New York Museum "the alcide of the alcides," Oliver Francia, "newly from France. This wonderful man is known as the finest model of the human structure of the academies of painting and sculpture of Rome and Paris. His lifting up one hundred and twenty pounds with bended arm, is a wonderful experiment. . . . Mr. Francia is the strongest alcide ever known." He imitated the "attitudes of the fabulous gods, and the finest statues." Well, success to his alcidity, whatever it was; I heard no more of him, except at Richmond Hill.

The Ourang Outang, "living child of the forest," was here (according to the Post) again in May and June — "the first living specimen of its kind ever exhibited in America. As this is the last time she will ever appear before the public in this city, she is dressed in a becoming manner." Ladies and children could, therefore, attend with perfect propriety. This grotesque business closes the New York Museum out of our record, forever and aye.

MISCELLANEOUS, 1831-1832

Gentle reader, please turn to files of the Post and the American to verify my statement that New York in this season danced much and went to many picture exhibitions; such things I must keep rigidly from my narrative, though amusement was their aim. Yet I must state that Charruaud, Conway, and Berault were still operating. And I can only assert now that the Museum of Wax Figures — forerunner of the Eden Musée — continued without interruption at Howard Street and Broadway. Thus clearing the docket, I pick up very special cases.

That ever-arising Hewlett had a farewell benefit, on September 22, 1831, at Columbian Hall. According to the Post of the 12th the room was "newly painted and fitted up for the occasion." The celebrated Neapolitan Minstrels performed — they being Signori Delcampio, Nulifia and Nortiaco — and Mrs. Hewlett "presided" at the piano. On the following evening, T. S. Simmons announced, at the Broadway House, a Musical Party, enlisting the principal glee singers, late of the Park Theatre, under direction of Pearson, Senior. Thornton and Todd were among the entertainers listed in the Post. His season began on the 16th. Hanington's Phosophorama opened on January 12th, at 360 Broadway. Our old friend Maelzel came on

May 14th to Masonic Hall, with, as the American shows, his Automaton Chess Player, his "Melodium," his Mechanical Theatre, his Automaton Trumpeter, his Slack-Rope Dancer and the Conflagration of Moscow. His visit lasted far into the summer. Meantime, at 2 Pine Street, formerly the Athenæum Rooms, Rand and Guild began, on June 18th (see the Post of June 20th) to give daily *Tablaux Vivans,* as their ignorance of French put it. These may have been the forerunners of the disgraceful "living pictures" of years somewhat later.

Poised uncertainly between miscellany and music is Plimpton's Harmonica Cœlestis, exhibiting for some weeks from May 11th at the Concert Hall, 406 Broadway. According to the American, it embraced the powers of a military band, and an orchestra; it consisted of upwards of thirty different instruments and nearly three thousand tones — an instrument both diabolical and celestial in its range, one opines.

CONCERTS, 1831-1832

Mme. Brichta announced her "first concert in this country" for the evening of November 3rd at the City Hotel. The American of October 25th stresses the fact that "the Orchestra will embrace nearly all the talent in the city, and such as could be procured from the French Opera, to give every possible effect to the different fine compositions to be performed." The large assisting group included Fehrmann, Angrisani, Miss Allen (harp), Taylor (flute), Segura (violin), and Martines (guitar). The Post gives a list of the orchestral performers, and, to show how distinctly instrumental solos at concerts emanated from mere orchestra players, I will quote the names; besides, they will denote the speedy passing here of one group into another, as years succeeded to years: Violins, Segura, W. Taylor, Hill, Friedheim, Bardet; Viola, Camerer; 'Cellos, Hutet, Walker, Torp; Flutes, P. H. Taylor, Blondeau; Clarionets, Fiot and Rocca; Horns, Brown, Monson; Bass, Meignen, Hagenmacher; Oboe, Bastor; Fagott (flageolet?) Otto Torp; Trombone, Friedheim; Trumpet, Petersen; kettledrum, triangle, drum, unspecified.

The season got sturdily under way with the concert, on November 9th, of the New York Musical Fund, held (according to the American) at the City Hotel, with Fehrmann, Mme. Brichta, Mme. Feron (her last appearance prior to her departure for Havana), Segura, Norton (trumpet), Mrs. Thorne (harp), Plich (piano — his first appearance in America), and Hutet ('cello). The Messiah had its "first performance in this city, with Mozart's additional accompaniments," on November 18th, at St. Paul's Chapel. Mrs. Austin, Mme. Brichta, Jones, Kyle, Mrs. Singleton, Pearson and Thornton as soloists, lent distinction to the event, as advertised in the Post; amateurs and professionals composed the chorus and orchestra. Isabella F. Moran, pianist, appeared (see the American) at the City Hotel on December 20th, along with Mme. Brichta, Stanley (a pupil of Jones), Trust (harpist), Segura, Hutet, Etienne, and Hill (leader).

Members of the Musical Club were requested, in the American, to present their vouchers at the door, as none will be admitted without them (December 29th); but how this organisation functioned, or what its vouchers entitled it to, I am quite unable to state. But I can report from the American a concert, on December 30th, at St. Clement's Church, Amity Street, at which much Handel and Haydn enlisted Mme. Brichta, Mrs. Toye, S. Earle, Harrison (organ), Hill, and J. P. Cole, conductor. The Messrs. Herrmann, members of the Royal Conservatory at Munich, entered our musical life on January 17th, at the City Hotel. They promised, in the Post, to sing German quartettes, without accompaniment, and render solos and trios with guitar and pianoforte assisting. T. Sidel Herrmann played on the violoncello. Another of their manifestations (postponed from February 1st, because of the illness of Wex Herrmann) came on February 3rd. The Messiah was repeated at St. Paul's Chapel, on February 2nd, by the Sacred Music Society; U. C. Hill was conductor and leader, Cole chorus-leader, Blondell organist; illness prevented the appearance of Mrs. Austin, but Mme. Brichta, Miss Moran, Mrs. Thornton, Kyle, Pearson, Norton and Jones were soloists listed in the Post. Another concert of the Sacred Music Society was held, on June 7th, at the Society's Hall, Chatham Street (late Chatham Theatre). Mrs. Austin, Jones, Earle, E. C. Riley, and Norton rendered a programme conducted by the very rising Hill. The public never tired, apparently, of Mrs. Austin's Angels Ever Bright and Fair, and Let the Bright Seraphim, rendered again on this glad occasion. One sees, now, to what sweet uses the old Chatham Theatre of the confectioner Barrière was at last restored.

The New York Musical Fund covered itself with glory on June 12th, in the same hall, with a group of vocal performers including Mrs. Austin, Miss Hughes, La Señorita Santa Marta (from the opera at Mexico), C. E. Horn and Jones, and with Miss Sterling, Norton, Kieckhofer (violin), P. H. Taylor and Pentland (clarionet) each on his, or her, chosen instrument. This last Post-notice ends the indoor concerts of 1831-32.

SUMMER GARDENS, 1832

The great out-doors was of course calling. The Post informs us, on June 3rd, of the opening of Ranelagh Garden, corner of Rivington and Essex Streets — apparently an old retreat renamed. Fireworks and simple ditties by Morris and Jones made luminous and cheering some balmy evenings. I found but little in Post or American for Castle Garden or Niblo's. The latter opened late — on June 13th, and at first inspired with concerts by a military band. Castle Garden had also a band of that sort, led by Thomas Dilks. The epidemic of cholera soon closed both resorts, and not till September 1st did Niblo re-open his pleasant *sedes*. His advertisement, in the American, is quaint and encouraging: "The shrubs and plants have grown luxuriantly since the close of the garden, and certainly never looked so well as at the present moment." In late September Castle Garden revived (according to the American) its splendid Battle of Algiers.

Brooklyn, 1831-1832

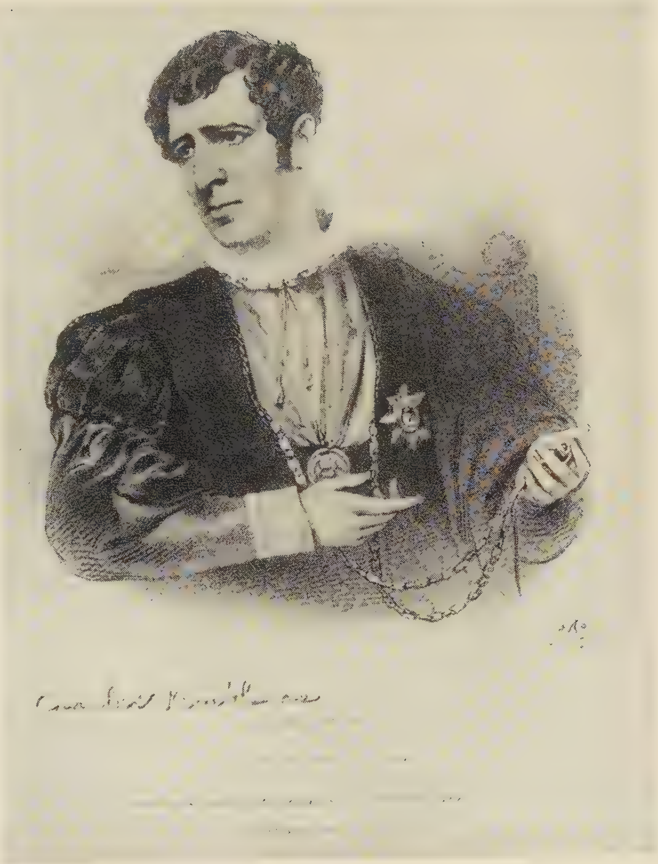
Balls, dancing classes, and concerts by the St. Cecilia Society alone refresh us in a journey through files and defiles of the Long Island Star for 1831-32. With, of course, occasional irruptions of matter more germane to our subject! Sutton, the ventriloquist, for instance, exhibited at Mrs. Stephenson's ball-room, on January 25th and 26th, 1832. On February 2nd, St. Paul's Church housed a performance of The Messiah, and, on March 29th, W. R. Bristow gave a concert at the Apprentices' Library, his assistants being Solomon, a vocalist from London, B. Catley, Thornton, &c. Achille showed the way things were going for him in the New York theatres by advertising on April 4th a willingness to give dancing lessons in Brooklyn — if enough pupils could be secured! A ball at the Coney Island hotel on April 17th led the way to John F. L. Duflon's advertisement in the Star of May 23rd that the Military Garden in Brooklyn was now open — for boarders. Of course he supplied fireworks on July 4th. And that is the record of Brooklyn amusements in 1831-32; that is, so far as I could glean it from the Star-lit fields of research. What ailed our sister town? Too great proximity to theatre-ridden New York?

CHAPTER V

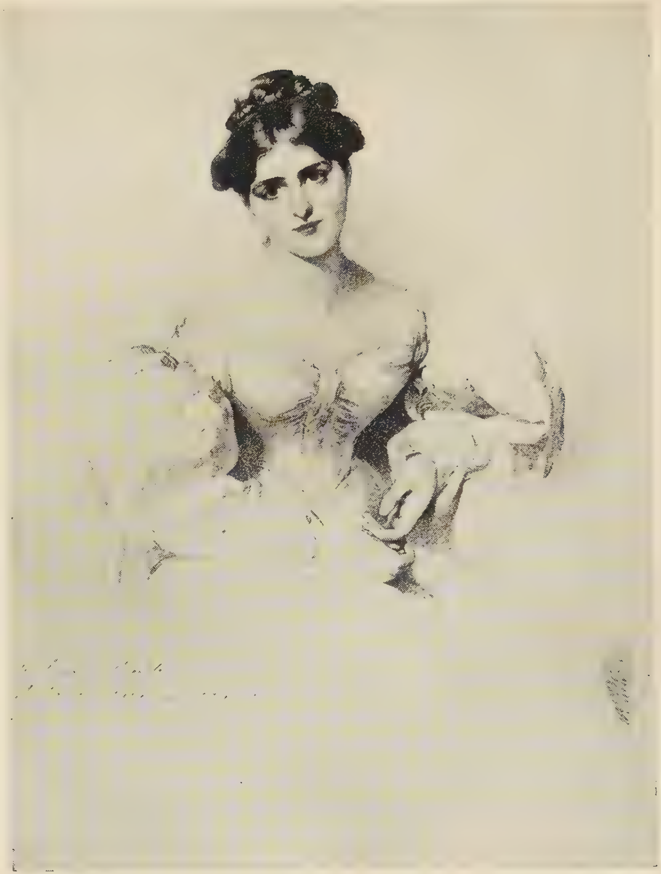
PARK THEATRE; CHARLES AND FANNY KEMBLE, 1832-1833

THE season now to be described was one of the most glorious in our annals. The advent of Fanny Kemble marked an epoch to be matched only by the first appearance of George Frederick Cooke and that of Edmund Kean. Her father, so long the exemplar of the best in elegant comedy, and last survivor on the stage of the golden age of the Kembles, would in himself have been a notable acquisition; but even he was somewhat eclipsed by the meteor-like brilliancy of his wonderful daughter. The reputation of the family might have been amply sustained by the acting of Charles Kemble; but Fanny Kemble was to New York something of a divine manifestation, as the Signorina had been. Nothing so lovely, so perfect (except Malibran) had been seen before in our theatre; few so lovely were to follow. The flickering fires of Mrs. Duff and Mrs. Barnes went out. Ellen Tree, in 1836–38, made something of the same appeal; but probably not till Adelaide Neilson flashed upon our enraptured vision, in 1872, was anything approximating the complete triumph of Fanny Kemble known in America. Greater artists than either were seen, but nothing like the same combination of youth, beauty, dramatic fire, intellectual quality, and complete witchery of personality. Indeed, has the stage, since 1832, known any other actress comparable, in poetic charm, to Fanny Kemble, Ellen Tree, Adelaide Neilson and Ellen Terry?

Fanny Kemble, then, was the great attraction in the season of 1832-33. But, before her début, a few details of the opening weeks must engage us. The term began on August 29th — two days after the Bowery had thrown off fear of cholera and invited the public once more to the accustomed feast. The Park bill for the first night included Masaniello and The National Guard — both successes of the preceding year, and with Jones as Masaniello and Rossignol. James Thorne had left the company, and Metz succeeded him as the Prince; Mrs. Wallack again mimed the part of Fenella, to which she had succeeded on Mrs. Barrymore's retirement. In the afterpiece Placide was announced for Chevalier Renard, but, in his illness (see the Mirror of September 8th), John Fisher, brother of Clara and Jane Fisher Vernon, played the part, therein beginning a very long connection with the house. Barnes was gone, and Fisher gradually worked his way into the hearts of Barnes's loyal followers.



CHARLES KEMBLE AS HAMLET
From a Print published in 1840



MRS. BUTLER (FANNY KEMBLE)
From an Engraving by Picart, after Sir Thomas Lawrence

WILKINSON; THE RIVALS

Nevertheless, Wilkinson, from the English Opera House, had been engaged to fill Barnes's position. On the second night of the season he was introduced as Sam Swipes, in Exchange no Robbery, and as Geoffrey Muffincap (Booth's great part), in Amateurs and Actors. He left but little impress on the public mind, and in March returned to England. Ireland says that the type of British character he offered was not appreciated or understood in New York, and that his " quiet, unassuming performance " of other characters failed to win approval. The Mirror of September 8th does not " think that he can be highly ludicrous as Barnes, nor expressive as Placide." I fancy that the taste of New York audiences in 1832 was for the boisterous in comedy and the ranting in tragedy. Fanny Kemble suspected the same thing. His performances on the first night were followed by young Gabriel Ravel in The Carnival of Venice, something probably more to the taste of the spectators. In Exchange no Robbery, it is to be noted also that Hyatt played Old Swipes, beginning therein his first Park engagement. But this he soon forfeited, says Ireland, by his indiscretions. On August 31st, Wilkinson came out as Dominie Sampson — the Meg Merrilies being Mrs. Vernon! He also appeared as Neddy Bray in X Y Z, with Hyatt as Doddle, and Mrs. Wheatley as Dora.

The cholera epidemic had unquestionably cast a blight on the summer season of the Ravels; they therefore carried over into the early weeks of the autumn. On September 1st Jean Ravel's benefit brought, for the first time, the melodrama of Jocko, or, the Ape of the Brazils — played in French. In it young Gabriel filled the character of Jocko, " which he sustained 60 successive nights in Paris, in the Theatre Porte St. Martin, and the principal cities in Europe." Antoine Ravel played Fernandez, a Portuguese merchant, trading in rice; Dominique Ravel was Pedro, an old domestic of Fernandez; Jerome Ravel enacted Dominique, son of Pedro; Mlle. Emelie was Cora, a young Brazilian, slave of Fernandez; Le Petit Amour was Fernand, son of Fernandez, and Jean Ravel was merely a Brazilian. Other matters involved The Conscript and the Soldier, " a comic scene between the Infant Ravels, aged 3 and 4 years. Le Petit Amour will fill the character of the Old Soldier, and Ma'mselle Julie that of the Daughter." The family, it will thus be seen, was departing from its earlier style of programme, involving chiefly gymnastics on the wire and other aerial performances. Nevertheless, on this same night, Jean gave some " Herculean Feats," and, it was gravely announced, " will redouble his exertions, and present many new feats never executed in this city." This must have been an exciting bill, not at all needing the attraction of Wilkinson in Exchange no Robbery, which was added.

RETURN OF J. W. WALLACK; HACKETT

The Ravels undoubtedly were a sensation. While waiting for Charles and Fanny Kemble, the audiences were not disconsolate. On September 3rd, in fact, J. W. Wallack returned after an absence of three years, enacting Rolla and Dick Dashall. On the same night Henry Wallack played Rolla at the Bowery — speaking of brotherly amenities! The event of this engagement was the first performance at the Park (September 5th) of Jerrold's interesting drama of The Rent Day:

Martin Heywood	Mr. J. W. Wallack	Stephen	Mr. Nexsen
Grantley	Mr. Jackson	Beanstalk	Mr. Blakeley
Old Crumbs	Mr. J. H. Clarke	Farmers	Mr. Hayden, Mr. Conway
Toby Heywood	Mr. Thomas Barry	Burley	Mr. Collett
Bullfrog	Mr. H. Placide	Rachel Heywood	Mrs. Sharpe
Hyssop	Mr. Peter Richings	Polly	Mrs. Vernon
Silver Jack	Mr. E. Simpson		

It will be seen that Clarke had returned to the stage of his first New York success; Jackson, late of the Richmond Hill, was also at the Old Drury of America. He made a wretched failure in the part of Grantley. What, doubtless, most appealed to the audience was the pair of tableaux, which somehow symbolised the misfortunes of Martin Heywood, distrained for rent. The bill of the play announced " the characters and stage so arranged as to form on the rising of the curtain a representation of Wilkie's Picture of the Rent Day, and at the close of the 1st Act, that of Distraining for Rent." In fact, Jerrold seems to have written the play about these harrowing pictures. The Mirror, of September 22nd, gives a fine review of Wallack's performance: " His Martin Heywood is a master-piece. . . . No one . . . will forget it. It is full of manly English feeling," a " truly fine representation of the sturdy, noble farmer, struggling between hope and anguish, despair and pride. . . . Placide is just as good in his way. . . . He is truly a chaste and invaluable performer, and we proudly claim him as a countryman." Clarke " in such parts as ' Old Crumbs ' . . . furnishes gratifying evidence of great dramatic talent . . . Barry is a good, bold Toby Heywood. . . . Simpson and Richings are inimitable both, especially in their last scene, where the farewell address of the latter is enough to immortalise any man. . . . Mrs. Sharpe . . . looks and plays charmingly, and stands higher in

> the general estimation than she did before; while Mrs. Vernon, as Polly, is likewise in possession of a character which could not be in better hands. . . . We must not close . . . without complimenting a charming little girl, Miss Turnbull, on her personation of Mrs. Wallack's part in the Brigand. . . . Her substitution (or that of anyone, indeed) instead of Mrs. Wallack, is really a bold attempt at improvement, which

> the public have long wished. It is with sincere reluctance that we speak so freely of a lady, but the truth must be told — the latter is, in every respect, totally incompetent to sustain the characters into which she is so often and so injudiciously thrust, and should be considered by the management, as she is by the audience, altogether *hors du combat.*

Martin Heywood was long one of Wallack's best parts; he created the rôle in London. During the present engagement he needed no other main play; it was given for the sixth time on September 14th. Of course, to it, by custom of those days, he added The Brigand, Spring and Autumn, and other afterpieces to eke out fat bills. Meantime, Mr. and Mrs. Hamblin had revived The Rent Day at the Bowery.

The all-important day approaches, but as a last sop to Cerberus, Hackett came out on the 12th of September, as Nimrod Wildfire and Major Joe Bunker; on the 15th as Rip Van Winkle and Solomon Swop. Between the plays on this latter evening, Mlle. Mathilde, "first dancer from the Imperial Theatre at Rio Janeiro," exhibited her art and then went back to Rio de Janeiro or to oblivion. And one novelty graced the stage before the great day: a farce, Freaks and Follies, acted on this same September 15th, and repeated several times with this cast:

Tom Trippet	Mr. Wilkinson	Captain Rowland	Mr. Jackson
Sir William Franklin	Mr. J. Fisher	Dr. Growl	Mr. Blakeley
Ned Franklin	Mr. Richings	Ellen	Mrs. Durie
Chouse	Mr. Povey		

Minor parts were played by Johnson, Bancker and King. Hackett appeared twice again on this visit.

CHARLES AND FANNY KEMBLE

And now the day arrived. Charles Kemble appeared, on September 17th, as Hamlet. Something of the excitement preceding the advent of Kemble and his wonder-child may be gleaned from the invaluable Diary of Philip Hone. On the 7th of September Hone records: "Mr. Kemble called this morning and left me letters of introduction from Mr. Vaughan, the British Minister to this country . . . and from Mr. Price. I returned his visit and saw his daughter (her father was not at home). She appeared deserving of all her reputation, — a good figure, easy manners, sprightly and intelligent, self-possessed, not very handsome, but with features animated and expressive, and calculated for great stage effect." On Saturday, the 15th, Mr. Kemble and Fanny dined with the family of Hone, the guests being numerous and distinguished. "Miss Kemble, like all young persons who have become celebrated, has many and strong admirers. But many dislike her on first acquaintance. Her manners are somewhat singular. Allowance should be made for the peculiarity of her situation, just arrived among strangers, with a consciousness that she is viewed as one of the lions of the day. . . . Her behaviour would be attributed naturally to timidity, were it not that at times she appears to be perfectly self-possessed. She talks well, but will only talk when, and to whom she chooses. . . . She has certainly an air of indifference and nonchalence not at all calculated to make her a favourite with the beaux. . . . I am of opinion that she does not like her profession. It is not her favourite theme of conversation; necessity . . . has led her to adopt it. Her father is a gentleman of fine manners, and dignified deportment, somewhat stiff, — for he is a Kemble, — but evidently well-bred and accustomed to good society." The next day they attended Trinity Church, "and sat in my pew." The stately feast thus described by Hone is rated in altogether different wise by Fanny herself; her ill-advised publication of her Journal, a very short time after, allowed Hone himself to incorporate in his diary her account of the dinner he had so courteously arranged for her and her father. She thought the service bad, there were no finger-bowls, there was coffee, instead of tea, after dinner, the piano was small and ill-placed — in fact, things were different from English things, and therefore wrong.

And here I feel it my duty to present the famous girl's first reactions to the new civilisation. From the first letter from New York (September 5, 1832) in her Recollections of a Girlhood, I learn that "the sunshine is glorious, and the air soft and temperate; our hotel is pleasantly situated, and our rooms are gay and large. The town, as I see it from our windows, reminds me a little of Paris. Yesterday evening the trees and lighted shop-windows and brilliant moonlight were like a suggestion of the Boulevards; it is very gay, and rather like a fair." On September 16th, "The heat seems to me intolerable . . . I do nothing but drink iced lemonade, and eat peaches and sliced melon, in spite of the cholera. Baths are a much cheaper and commoner luxury (necessary) in the hotels here than with us. . . . There are no water-pipes or cisterns . . . but men go about as they do in Paris, with huge water-butts, supplying each house daily. . . . There are fine springs, and a full fresh-water stream, at a distance of some miles. . . . New York [*is*] ill paved, ill lighted, and indifferently supplied with a good many necessaries and luxuries of modern civilisation. . . . There are, on an average, half a dozen fires in various parts of the town every night — I mean houses on fire. The sons of all the gentlemen here are volunteer engineers and firemen, and great is the delight they take in tearing up and down the streets, accompanied by red lights, speaking trumpets, and a rushing, roaring escort of running amateur extinguishers, who make night hideous with their bawling and bellowing."

On the social side, dinner at three, "which indeed is considered late," tea at five, and supper at nine, "seems to us very primitive." The women are very pretty, "with a great deal of freshness and brilliancy," and dressed

" in the extreme of the French fashion." But they fade young, and " there seems to be a great deal of consumption here." . . . " Last Thursday we crossed the Hudson in one of the steamers constantly plying between the opposite shores and New York, and took a delightful walk along the New Jersey shore to a place called Hoboken." Fanny in the Elysian Fields, by all that's wonderful! Also, " we went through the fish and fruit markets the other day — heaps, literally heaps of melons, apples, pears, and wild grapes, in the greatest profusion." The actress was " enchanted " with the colours and the fragrance. But she has seen few flowers — " hardly any since I have been here." Indeed, " the prices paid for nosegays, wreaths, baskets, and devices of every sort of hot-house plants, are incredible." Yet Americans spend money lavishly in bouquets, and floral decorations, for balls, churches, weddings, funerals, etc. " At the theatre enormously expensive bouquets and huge baskets of forced flowers are handed to the favourite performers. . . . I have had as many as a dozen huge baskets of camellias, violets, orange-flowers, and tuberose, at one time in my room . . . the cost of which used to fill me with dismay." I end on a discordant note from Miss Kemble's letter of unspecified date, in the Records: " We are all pretty well, but all but devoured by multitudinous . . . beasts of prey . . . mosquitoes, ants, and flies by day; and flies, fleas, and worse by night." Well, that is the young lady's mixed impression of our beloved city; no one can doubt the truth of the outlines.

HAMLET

But we must not keep the stage waiting for Kemble. At his début on September 17th, this was the cast of Hamlet:

Hamlet	Mr. C. Kemble
King	Mr. Clarke
Horatio	Mr. Simpson
Laertes	Mr. Richings
Polonius	Mr. Placide
Osric	Mr. Flynn
Rosencrantz	Mr. Jackson
Guildenstern	Mr. Blakeley
Marcellus	Mr. Collett
Bernardo	Mr. Harvey
Francisco	Mr. Hayden
Friar	Mr. Conway
1st Actor	Mr. Nexsen
2nd Actor	Mr. Povey
1st Gravedigger	Mr. Wilkinson
2nd Gravedigger	Mr. Fisher
Ghost	Mr. Barry
Queen	Mrs. Sharpe
Ophelia	Miss Clara Fisher
Actresses	Mrs. Durie, Mrs. Spiller

It must have seemed like a dream to imaginative souls, to sit in that theatre, watching the playing of an actor who was so large a part of the glory of the English stage during the first quarter of the Nineteenth Century. The spirits of John Kemble and of his famous sister, Mrs. Siddons, must have been invoked in talk, if not in memory. How many present had seen that other sister, Mrs. Whitlock, who for a season had played leading rôles on the Park stage, now so many years ago? Who recalled Mrs. Hatton, still another sister, whose Tammany had created a stir before the last century died? And here was another of the noble clan — the only survivor of that generation still in active service — appealing for the suffrage of an American audience who could hardly have hoped ever to see this excellent brother of the great, great Siddons. It must have been almost as if time had turned backward in his flight! And how pleasing to note that our beloved Clara Fisher was the Ophelia of the great occasion!

Philip Hone records his impression: "A great house. He was well received, and listened to with great attention. There were not many ladies in the house, but the audience appeared to be critical and discriminating. It was precisely such acting as my recollection of Kemble and my opinion of his powers had led me to expect. The part was deeply studied and well understood; his reading is critically correct, his elocution distinct, and his manner dignified; but he is too formal, even for Hamlet. His pauses are too long and too frequent, so much so as to make the representation fatiguing; and for myself, I confess that, although my judgment is perfectly satisfied, his Hamlet falls far short of the power to interest me and give me pleasure of Kean's or even Wallack's, and he labours, moreover, under one great disadvantage, of which he has, unfortunately, no chance of amendment, — he is too old by thirty years for this part, and the expression of his face will do better for Lord Townly, Sir Edward Mortimer, King John, and other such parts. He is, on the whole, a fine actor, a good study for the younger men, and his visit to this country ought to improve the American stage."

The American, of September 18th, takes a higher range; evidently it regards Kemble's Hamlet as the best within its experience. "He created a sensation in the house to which it has long been a stranger, and, an hour after the play was over, you might see many an earnest group in the lobbies, comparing their opinions, and dwelling with delight upon the pleasure they received. It appeared to be generally conceded, that Mr. Kemble is the first Hamlet we have ever had in this country. For our own parts we may say, that he is the only actor who, on our stage, realized our conception of the noble and philosophic Dane." The critic then gladly proceeds to air his views of the character of Hamlet, and "such, unless we greatly err, is Mr. Kemble's Hamlet." Defects the writer admits in the actor — "an occasional stiffness and declamatory tone, with something. . . . a little mechanical. His enunciation, too, is not always distinct. But . . . Mr. Kemble is beyond question the most finished reader of Shakespeare we have ever seen upon an American stage."

FANNY KEMBLE

The eminent actor was at this time fifty-seven years old. But youth was the glorious gift of the daughter, who appeared on the next night —

September 18th — as Bianca, in Fazio. Of course the canny manager would not present both his luminaries on the same evening. Charles Kemble, accordingly, did not appear as Fazio; instead, the part was entrusted — why, no one will ever know — to W. H. Keppell, whom we met a year earlier at the Bowery. He nearly ruined the performance. A letter of Fanny Kemble, to a friend in England, describes the ludicrous results: "On Tuesday I came out in Bianca . . . but had not the genius of theatrical management made such a mere monologue of the play as it has, I verily believe I should have been 'swamped' by my helpmate. My Fazio was an unhappy man who played Romeo once with me in London and failed utterly; moreover, he had studied this part in a hurry, it seems, and did not know three words of it, and was, besides, too frightened to profit by my prompting. The only thing that seemed to occur to him was to go down on his knees, which he did every five minutes. Once, when I was down on mine, he dropped down suddenly exactly opposite to me, and there we were, looking for all the world like one of those pious conjugal *vis-à-vis* that adorn antique tombs in our cathedrals. It really was exceedingly absurd. . . . I was not nervous for my first night, till my unhappy partner made me so." The other leading members of the cast were Clarke as the Duke, Blakeley as Gonsalvo, Richings as Falsetto, Barry as Bartolo, Flynn as Philario, Jackson as Antonio, and Mrs. Sharpe as Aldabella. Let us merely record the rank and file who were also honoured by appearing at this famous début — Nexsen and Mrs. Durie. Once more I quote Philip Hone:

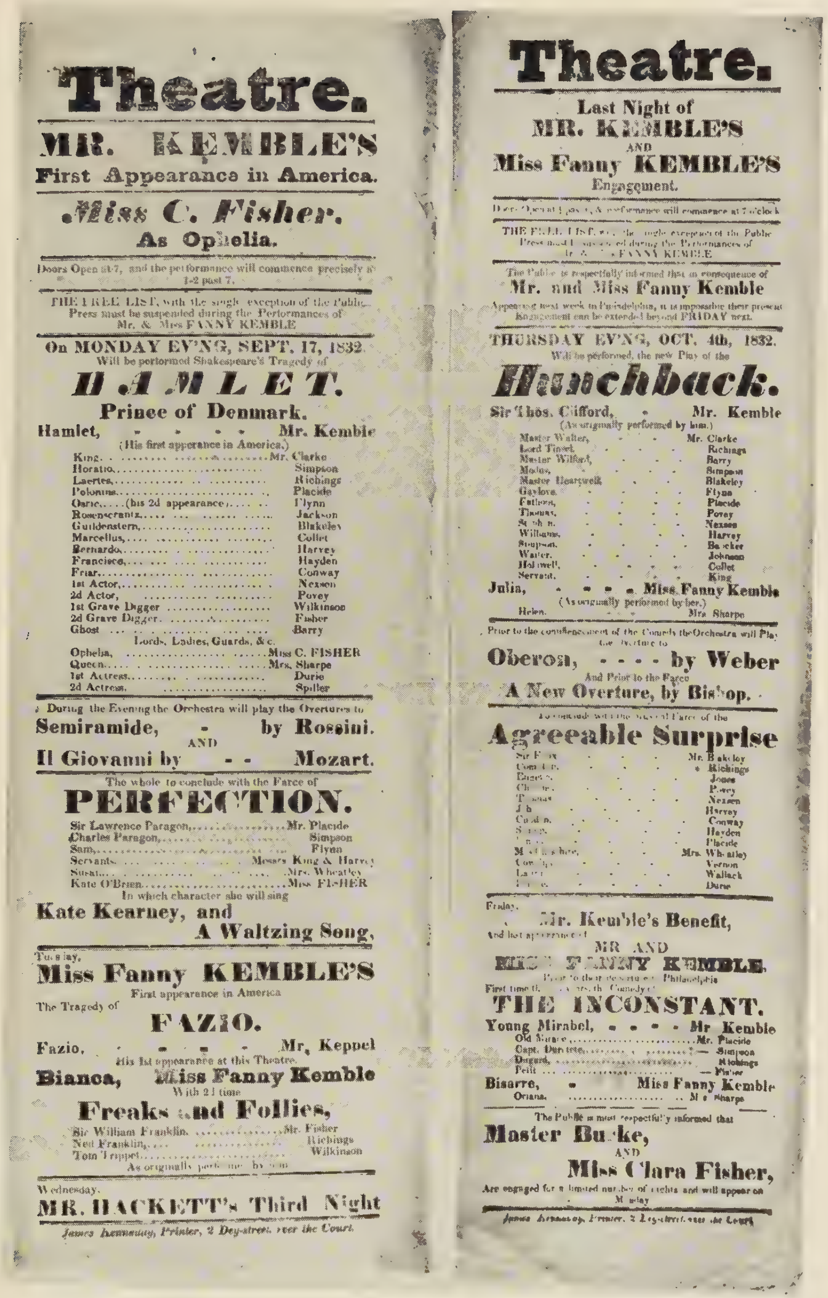
> I predicted before we went that it would be no half-way affair; she would make the most decided hit we have ever witnessed, or would fail entirely; and so it proved. I have never witnessed an audience so moved, astonished, and delighted. Her display of the strong feelings which belong to the part was great beyond description, and the expression of her wonderful face would have been a rich treat if her tongue had uttered no sound. The fifth act was such an exhibition of female powers as we have never before witnessed, and the curtain fell amidst the deafening shouts and plaudits of an astonished audience. She has some faults: her low tones are sepulchral and indistinct — and yet her voice appears to me capable of anything which her judgment would lead her to execute,— and she is at times somewhat monotonous, particularly in the unimpassioned passages; but this may be the defect of education. It was the fault of John Kemble and of Mrs. Siddons, and is that of her father. . . . But on the whole I am quite satisfied that we have never seen her equal on the American stage, and England has witnessed none since Miss O'Neil.

This is high praise; but it is borne out by the American of September 19th. That paper shows the *débutante* working up from "the quiet and playful manner" of her early scene, to "the loving and devoted wife" of Act II. "And now, as each trait of her fond and impetuous nature was unfolded, — as love, engrossing, absorbing love, now melting into tenderness, now maddening into jealousy, was depicted by the fascinating actress, it was impossible not to share each emotion, and sympathize with her in every phase of the passion." In the last act, "if any one could have seen that young and lovely creature, her girlish figure dilating into queenlike dignity while sweeping to her revenge, or heard her tones of anguish while each fibre of her heart was wrung with unavailing remorse, or dwelt upon the deep pathos of her relenting tenderness, or marked her mien as in her piteous distraction she stood like the ideal forms of sculpture" — well, let my reader conclude that terrific hypothesis with any flourish he thinks fit.

Father and daughter were compelled — owing to the complete failure of Keppell — to appear on the 20th as Romeo and Juliet. The combination was in itself absurd; but, as Hone points out, though Kemble was too old for the part, "the difficulty was overcome, by his perfect conception of the character, the grace of his elocution, and the eloquence of his deportment." And "Juliet was something beyond my powers of description. I never saw a female performer at all to compare with her in this part, and I cannot imagine anything to exceed it. She is destined to fill the place of Mrs. Siddons, and make the finest performer in the world." In consequence of Kemble's inability to enact his great character of Mercutio, the part was assumed by Simpson. The beloved Mrs. Wheatley was the Nurse, and Placide was Peter.

It is apparent that the regular Park forces were better suited to comedy; hence The School for Scandal, as presented on September 21st, came nearer, I am sure, to Covent Garden standards than did the tragedies in which the Kembles had so far appeared. Of Placide's Sir Peter (then new here) there can be no doubt; it ranks with the very best. Clarke was a tried and true Sir Oliver, and Barry a respectable Joseph. Of course Kemble's Charles was, and still is, famous — probably the best since the retirement of Lewis. John Fisher was Crabtree, Jones played Careless, for the sake of the song, Flynn condescended to the part of Trip (as in Hamlet he played Osric), Richings was an incomparable Sir Benjamin, Blakeley was Rowley, Wilkinson Moses, Mrs. Vernon was Mrs. Candour, Mrs. Wheatley Lady Sneerwell, and Mrs. Wallack Maria. Probably the Park never surpassed that allotment. I do not believe, however, that Lady Teazle could have been one of Miss Kemble's best parts.

I have given the bills for the first week of these famous players. On Monday, September 24th, they began with the inevitable Venice Preserved. Their Pierre and Belvidera were handicapped by the Jaffier of poor Keppell, who was given another chance; indeed, he was announced also for William Tell, on the 29th. Fanny Kemble (Records of a Girlhood) writes to a friend: "My ill-starred Fazio of Thursday [Tuesday?] night is making a terrible stir in the papers, appealing to the public, and writing long letters



Theatre.

MR. KEMBLE'S
First Appearance in America.

Miss C. Fisher.
As Ophelia.

Doors Open at 7, and the performance will commence precisely at 1-2 past 7.

THE FREE LIST, with the single exception of the Public Press must be suspended during the Performances of Mr. & Miss FANNY KEMBLE

On MONDAY EV'NG, SEPT. 17, 1832.
Will be performed Shakespeare's Tragedy of

HAMLET.
Prince of Denmark.

Hamlet,	**Mr. Kemble**
(His first apperance in America.)	
King	Mr. Clarke
Horatio,	Simpson
Laertes,	Richings
Polonius,	Placide
Osric,....(his 2d appearance)	Flynn
Rosencrantz,	Jackson
Guildenstern,	Blakeley
Marcellus,	Collet
Bernardo,	Harvey
Francisco,	Hayden
Friar,	Conway
1st Actor,	Nexsen
2d Actor,	Povey
1st Grave Digger	Wilkinson
2d Grave Digger.	Fisher
Ghost	Barry
Lords, Ladies, Guards, &c.	
Ophelia,	Miss C. FISHER
Queen	Mrs. Sharpe
1st Actress,	Durie
2d Actress,	Spiller

During the Evening the Orchestra will play the Overtures to
Semiramide, - by Rossini.
AND
Il Giovanni by - - Mozart.

The whole to conclude with the Farce of

PERFECTION.

Sir Lawrence Paragon,	Mr. Placide
Charles Paragon,	Simpson
Sam,	Flynn
Servants	Messrs King & Harvey
Susan	Mrs. Wheatley
Kate O'Brien	Miss FISHER

In which character she will sing
Kate Kearney, and
A Waltzing Song,

Tuesday,
Miss Fanny KEMBLE'S
First appearance in America
The Tragedy of

FAZIO.

Fazio, - - - - Mr. Keppel
His 1st appearance at this Theatre.
Bianca, Miss Fanny Kemble
With 2d time

Freaks and Follies,

Sir William Franklin,	Mr. Fisher
Ned Franklin,	Richings
Tom Trippet	Wilkinson

As originally performed by him

Wednesday.
MR. HACKETT's Third Night

James [illegible], Printer, 2 Dey-street, over the Court.

Theatre.

Last Night of
MR. KEMBLE'S
AND
Miss Fanny KEMBLE'S
Engagement.

Doors Open at [illegible] past [illegible], & performance will commence at 7 o'clock

THE FREE LIST, with the single exception of the Public Press must be suspended during the Performances of Mr. & Miss FANNY KEMBLE

The Public is respectfully informed that in consequence of
Mr. and Miss Fanny Kemble
Appearing next week in Philadelphia, it is impossible their present Engagement can be extended beyond FRIDAY next.

THURSDAY EV'NG, OCT. 4th, 1832.
Will be performed, the new Play of the

Hunchback.

Sir Thos. Clifford,	**Mr. Kemble**
(As originally performed by him.)	
Master Walter,	Mr. Clarke
Lord Tinsel,	Richings
Master Wilford,	Barry
Modus,	Simpson
Master Heartwell	Blakeley
Gaylove,	Flynn
Fathom,	Placide
Thomas,	Povey
Stephen,	Nexsen
Williams,	Harvey
Simpson,	Blacker
Waiter,	Johnson
Holdwell,	Collet
Servant,	King
Julia,	**Miss Fanny Kemble**
(As originally performed by her.)	
Helen,	Mrs Sharpe

Prior to the commencement of the Comedy the Orchestra will Play the Overture to
Oberon, - - - - by Weber
And Prior to the Farce
A New Overture, by Bishop.

To conclude with the musical Farce of the

Agreeable Surprise

[illegible]	Mr. Blakeley
[illegible]	Richings
[illegible]	Jones
[illegible]	Povey
[illegible]	Nexsen
[illegible]	Harvey
[illegible]	Conway
[illegible]	Hayden
[illegible]	Placide
[illegible]	Mrs. Wheatley
[illegible]	Vernon
[illegible]	Wallack
[illegible]	Durie

Friday,
Mr. Kemble's Benefit,
And last appearance of
MR AND
MISS FANNY KEMBLE.
Prior to their departure for Philadelphia
First time [illegible] years, the Comedy of

THE INCONSTANT.

Young Mirabel,	**Mr Kemble**
Old Mirabel,	Mr. Placide
Capt. Duretete,	Simpson
Dugard,	Richings
Petit	Fisher
Bisarre,	**Miss Fanny Kemble**
Oriana,	Mrs Sharpe

The Public is most respectfully informed that
Master Burke,
AND
Miss Clara Fisher,
Are engaged for a limited number of nights and will appear on Monday

James [illegible], Printer, 2 Dey-street, over the Court

PLAYBILLS, CHARLES AND FANNY KEMBLE, 1832
From the Harvard Theatre Collection

about his having merely studied the part to accommodate me. . . . He has obtained leave to appear again to-morrow night in Jaffier to my Belvidera. The poor man is under a strong mental delusion, he cannot act in the least; however, we shall see what he will do with 'Venice Preserved.'"

What he did with this play was only a little less calamitous than what he had done with Fazio; he finished the season at the Park, sinking to very second-rate rôles. So goodbye hope, O Keppell! On the 25th, Much Ado about Nothing presented the Kembles as Benedick and Beatrice, Richings playing Don Pedro, Flynn Don John, Barry Claudio, Clarke Leonato, Fisher Antonio, Wilkinson Dogberry, Povey Verges, Mrs. Sharpe Hero, Mrs. Durie Margaret, and Mrs. Conway Ursula. This interesting performance was followed on the 27th by The Stranger, for Miss Kemble's benefit, and by The Hunchback, on the 28th, with the admired visitors in their original parts of Sir Thomas Clifford and Julia. The Hunchback was a novelty of the last season in New York. Thus ended the second week.

I quote the glowing Post of the day following Miss Kemble's performance of Julia:

> . . . The golden opinions Miss Kemble had before won were fully confirmed. A piece of more beautiful and perfect acting was never exhibited on our boards. In every part, speech and situation of . . . Julia, she was excellent, admirable, inimitable. . . . We can use no terms of praise that would seem extravagant to those who saw her. . . . The single speech — "Oh, Clifford, why don't you speak to me?" was worth more than the price of the ticket.

The third and last week of the present engagement began on October 1st, with King John, in order that Kemble might be seen in his famous impersonation of Faulconbridge; his daughter, of course, played Constance. Emma Wheatley, soon to be one of our most admired actresses, was Arthur, and her mother Lady Faulconbridge. Barry was King John, Miss Smith (oddly enough) Queen Elinor, Clarke Hubert, Simpson Salisbury, and Richings Austria. I wonder how completely and satisfactorily that revival went off? On the 2nd, Mr. and Miss Kemble repeated Much Ado, and on the 4th, The Hunchback. The Inconstant, on October 5th, gave Kemble's Mirabel, an example of polished comedy probably never surpassed. I cannot even imagine Fanny Kemble as Bisarre. Nor can I imagine why, long before this, leading actresses had not taken the character of Oriana, so beautifully played, long after, by Ada Rehan.

This was the end of the first visit of the Kembles; Philadelphia next saw and admired them. Meantime, according to records in the New York Times and Messenger, in the fall of 1858 (quoted by Ireland), we can look back, with Simpson, over the returns. Kemble's début brought to the coffers $1,476; his daughter's, $1,035, a falling off difficult to explain. But the benefits reversed that order, with Miss Kemble's $1,426 o'ertopping her father's $1,342. The average for the twelve nights was $1,235, the highest receipt of the engagement — $1,561 — accruing from a second performance of The Hunchback, on October 4th.

Aftermath of the First Engagement

Let us end the first chapter by quoting from Fanny Kemble in a letter (dated September 30th) to Mrs. Jameson: "I am not sure that, upon the whole, our acting is not rather too quiet — tame, I suppose they would call it — for our present public. Ranting and raving in tragedy, and shrieks of unmeaning laughter in comedy, are not, you know, precisely our style, and I am afraid our audiences here may think us flat. I was informed by a friend of mine who heard the remark, that one gentleman observed to another, after seeing my father in 'Venice Preserved,' 'Lord bless you! it's nothing to Cooper's acting — nothing! Why, I've seen the perspiration roll down his face like water when he played Pierre! You didn't see Mr. Kemble put himself to half such pains!' . . . But this order of criticism may be met anywhere; and the stamp-and-stare-and-start-and-scream school has had its admirers all the world over since the days of Hamlet the Dane." The Mirror of September 29th has several columns of criticism of the fair Fanny, and this is the beginning thereof:

> In offering a few brief remarks on the first characters in which she appeared before the American public, we shall consider firstly her faults. Of these the most prominent is a monotonous delivery of elaborate passages. She there often wants fire and ardor. She flings herself into a stateliness of manner, when making only an ordinary remark, delivering her words with a lengthened and too deliberate attempt at stage effect; an error, we suspect, peculiar to the school of which she is such a rich ornament. This was obvious in several passages, which should have been poured out with a hurried impetuosity, fierce, voluble, rapid as the lightning. Into this, however, although her prominent defect, Miss Kemble falls only occasionally. . . . The great peculiarity of her acting is *mind*. It is full of intellectual excellence. By this the audience, as well as herself, are carried away. She depicts tenderness, jealousy, hate and despair with a truth that now melts the soul, now makes it tremble. . . . Only the highest intellect and the most warmly affectionate nature could conceive the illustrations of thought and feeling which constitute the charm and glory of this young girl's acting. . . . One should be close, to catch every low undertone; to detect every rapid and changing look, every eloquent gesture, than which sometimes the motion of a wild young fawn is not more graceful. . . . Her readings are admirable, and her enunciation delightfully distinct, accurate and graceful. . . . Her hate is sardonic, *Kean-like,* and almost intolerable; her love, deeply impassioned and tender, all bashful girlishness, and full of exquisitely graceful

> touches — *full* of them. Her fixed look of despair hushes every sound, till her silent glance of scorn shakes the house with sudden peals of thunder. This is, indeed, *acting*.

As to Kemble, however, the Mirror of October 13th sums up calmly. " Scarcely more can be said . . . than that he has sustained his high reputation nobly. His Young Mirabel, Benedict [*sic*], Charles Surface, Pierre, and Stranger, are truly finished and graceful specimens of refined acting, replete with the dignity and elegance of high life, and startling the mind sometimes with bursts of tragic power, in their effects almost electric." The Mirror in several issues, during the Kemble season, had spoken of the bad manners of the audiences, talking in the boxes, tramping in the lobbies, noise and disturbance everywhere. On the 13th it admits there has been improvement, but " Gentlemen *will* wear hats in the boxes, even before ladies, and a few obstinate bonnets " still " flap in all parts of the house. Noises interrupt the performance, and there does not seem to be any police at all, to secure good order." Well, well! I, for one, had always supposed that Mrs. Trollope's Domestic Habits of the Americans greatly exaggerated the social lapses of our truly refined ancestors; that Fanny Kemble's Diary was a gross libel, and that Dickens's American Notes, a few years later, deserved extremest castigation. And now, behold! we are looking into our own Mirror.

Well, the great ones departed for Philadelphia, and we in New York might console ourselves as best we could. Even before they left, trifles light as air had floated through that element. Miss Smith, whom we vaguely remember from the Richmond Hill season, joined the Park forces on September 28th, appearing as Kathleen, in the never-dying The Poor Soldier; on the 26th, W. H. Simmons made a first and only appearance as Richard III, thereafter confining himself to the elocutionary possibilities of the platform. And on September 29th, following the uncertain dramatic aim of Keppell's William Tell, a second new farce faced the lamps — Rhyme and Reason. Its big cast embraced Wilkinson as Pindarus Pump, Placide as Sir Omnibus Dabble, Richings as Woodville, Blakeley (a coming man who never arrived) as Alderman Progwell, Fisher as Adderton, Povey as Ralph, Mrs. Wallack as Louisa, Mrs. Vernon as Kitty, and Mrs. Spiller as Margery. It reached a fourth showing on October 17th. On October 6th, Keppell played Shylock to Mrs. Sharpe's Portia, thereby allowing eager playgoers to stay at home and ruminate on the glories of the departed Kembles, whose farewell occurred the night before.

MASTER BURKE AND CLARA FISHER; J. W. WALLACK

Immediately after that lamented farewell, two of the most popular of former favourites were rushed jointly into the breach; Master Burke and

Clara Fisher stayed eight nights to an average of $635, as we shall see. They began on October 8th as Cornelius O'Dedimus and Helen Worrett, she supplementing in Is He Jealous? and he in Whirligig Hall. They gave but little new during this engagement, the best stop-gap between two Kemble visits. On October 16th, Burke was Pangloss, Clara Fisher Cicely, and Wilkinson and Mrs. Wheatley the absurd Duberlys. On October 19th, however, Burke essayed, for the first time here, Sir Peter Teazle to Clara Fisher's Lady Teazle; these things simply disgust one. One palely arresting vision is that of Mrs. Keppell, making a sole appearance (October 10th) for her husband's benefit. Reversing the usual Kemble custom by which real father and daughter frequently appeared as stage spouses, these real spouses enacted Colonel Mannering and his daughter Julia. The Floating Beacon was revived on the 13th, with Clarke as Angerstoff, Jackson as Ormloff, Barry in an unusual sort of part for him (Jack Junk), and Mrs. Sharpe as the persecuted, imprisoned Mariette.

Who will thank me for noting The Golden Calf, by Douglas Jerrold, brought out on October 17th? Nevertheless, here is the cast:

Mountney	Mr. Barry	Pam	Mr. Povey
John Crystal	Mr. Clarke	Will Owley	Mr. Blakeley
Pinchbeck	Mr. Fisher	Mr. Smith	Mr. Keppell
Lord Tares	Mr. Richings	Mrs. Mountney	Mrs. Sharpe
Echo	Mr. Simpson	Clara	Mrs. Wallack
Magnet	Mr. Nexsen	Mrs. Pinchbeck	Mrs. Wheatley
Rags	Mr. Wilkinson	Mrs. Heartsease	Miss Smith

J. W. Wallack returned on October 24th, as Martin Heywood, one failure (Keppell) succeeding another (Jackson), in the part of Grantley. On the 26th Wallack played two other favourites — The Brigand and The Children in the Wood, the last graced by the Helen of Miss Smith. The Brigand and The Rent Day made for him a strong combination on the 27th. And on October 29th, he and Clara Fisher (young Burke being no longer in the way) were united in "a new comedy interspersed with music," My Own Lover. Wallack was Don Vincent Almanza, Richings Carlo, Jones Don Henry, Placide Scipio, Mrs. Sharpe Floretta, Clara Fisher Donna Julia, and Mrs. Vernon Laura. To complete the Fisher family group, let us add that John played Don Fernando. John Fisher was in act of grooming to succeed the regretted Barnes. The Rent Day and My Own Lover combined to make a pleasing bill on October 31st.

For his benefit, on November 5th, Wallack offered two new pieces, Planché's play, The Compact, or, the Bandit and the Bishop, and the farce of The Wolf and the Lamb. In the former, he played Juan Ravagos, captain of the banditti (as originally performed by him in London); Placide was the Archbishop, Barry Don Manuel Velasco, Richings Lope Mandez, Keppell Marquis de Luna, Clarke Charles II, Wilkinson Gil Forte, Mrs.

Sharpe Donna Isabel, Miss Smith Margaretta, and Mrs. Vernon Jacinta. In the second, Wallack was Bob Honeycomb, Simpson Col. Bronze, Fisher Gen. Dragonfell, and Mrs. Sharpe Mrs. Bellenden. These two novelties brought the young season's total up to seven — not one of which, except The Rent Day (new at the Park), lived long enough to justify its getting up. We are interested to see, however, that the bill for November 6th included My Own Lover, The Wolf and the Lamb, and Freaks and Follies, three of the new things in one bargain.

Return of the Kembles; George H. Hill

New plays, Burke, Clara Fisher, Wallack were well enough in their way; but excitement flashed up again on November 8th, when the longed-for Kembles once more appeared, the father now playing Giraldi Fazio, as he should have done, on the night of his daughter's début. They followed with The School for Scandal on the 9th, The Hunchback (on the 12th), and Romeo and Juliet on the 13th. In the last, Kemble now played Mercutio (one of his greatest parts), resigning the lover to Barry. They appeared in The Gamester on November 15th, and repeated The Hunchback (apparently their most popular offering) on the 16th, 20th, and 23rd. Benedick and Beatrice, on the 19th, the Stranger and Mrs. Haller, on the 21st, and Biron and Isabella, on the 26th, completed their list for this engagement, unless we include Katharine (now so spelled) and Petruchio at the Payne benefit on November 29th.

Here is something native as pumpkins. We attended some performances at Chatham Garden in the summer of 1831, and laughed heartily at the Yankee stories of one George H. Hill, who seemed better to some of us than the great Hackett himself. Then, in late spring of 1832, we had noticed Danforth Marble at Richmond Hill. Which of these native products would first find the Yankee path to fame and fortune? Well, George H. Hill first broke into the sacred precincts of Old Drury. During the engagement of the classic Kembles, he walked out on the stage, on November 14th, between play and farce, and recited The Yankee in Trouble, or, Zephaniah in the Pantry. I hope, but with utter doubt, that the haughty Miss Kemble sat within hearing distance. At the Bowery, at this very time, Rice was jumping Jim Crow, and illustrating other traits of the negro character. Yankee and negro were certainly more American than anything to be found in the repertoire of the Kembles.

Hill was so successful that he was engaged to play Solomon Swop on the 17th, thereby carrying a challenge into Hackett's own field. He enacted Solomon Swop and Jonathan (The Forest Rose) on the 24th, and — oh, horror, Miss Kemble! — repeated (November 26th) Solomon once more as afterpiece immediately after your impersonation of the tragic Isabella! Oh, these dreadful Yankees, and oh, we Kembles!

Benefit of John Howard Payne

A remarkable testimonial was arranged by a large committee of prominent citizens to John Howard Payne, who had left New York a boy and now returned, full of fame and possibly sorrow, to his native land, a distinguished playwright, but out of fortune. For this grand occasion, on November 29th, the pit was, as it were, thrown into the boxes, and admission to either was granted at the extraordinary price of five dollars; gallery tickets sold for a dollar. Extra precautions were taken. The bill announced that the pit had been handsomely fitted up, and the usual doors closed. . . . Entrance was through the box doors. It was especially promised that no more tickets would be sold than could be accommodated. All the performers volunteered, and a sum of $4,200 was realised — a vast amount for those days.

The programme was really extraordinary. The opening attraction was Payne's Brutus, the chief part by Forrest. J. R. Scott, "of the Arch Street Theatre, Philadelphia," made his second appearance in New York as Titus. George Barrett was Collatinus, Clarke was Sextus, Barry Aruns, Keppell Claudius, Richings Horatius, Mrs. Barnes Tullia, Mrs. Sharpe Tarquinia, Miss Waring Lucretia. Minor parts were assigned to Blakeley, Nexsen, Conway, Povey, Harvey, King, Johnson, Hayden, Collett, Miss Smith, Mrs. Conway and Mrs. Durie.

Following this "star" cast, to use a modern term, Mrs. Sharpe delivered an address, Jones and the chorus sang Home, Sweet Home, and the finale of Clari, and Miss Hughes rendered Horn's The Mermaid's Cave, Horn accompanying on the piano. Then came Katharine and Petruchio, with Mr. and Miss Kemble in the leading parts, Placide as Grumio, Richings as Biondello, Fisher as the Tailor, and Mrs. Wheatley as Curtis; let us group the support of Nexsen, Blakeley, Collett, Johnson, Hayden, and Mrs. Durie in minor characters. Cooper followed with a recitation of Alexander's Feast, and the entertainments concluded with Charles II, Wallack having studied for the occasion the part of Copp. Richings was Rochester, Barrett the Merry Monarch, Jones Edward (with the songs), Mrs. Sharpe Lady Clara, and the delightful Miss Rock Mary Copp (also with songs). The reader will agree that this was a glorious offering. If one could drift back in fancy and catch the tones of those far-off voices! One brilliant star of the American stage not seen in the bill — Booth — was playing that very night at the Bowery.

Forrest; Hill

Toward the close of the Kemble engagement (November 30th) came forth the sterling American, Forrest, in his striking part of Spartacus; J. R. Scott was Phasarius. The Kembles repeated The Hunchback and Katharine and Petruchio, on December 1st. On December 3rd America was grandly to the fore, since Forrest played Metamora, and Hill repeated Swop, in which he had made a great hit. December 4th brought the rising Hill a benefit. J. R. Scott acted for him Sir Giles Overreach, Hill gave some of his inimitable Yankee stories, and ended the evening with the production of a new skit, called The Inquisitive Yankee, or, a Peep in All Corners. Hill played Joel Peep (Paul Pry?), Blakeley (who always fitted into such parts) was Squire Particular, Keppell was Captain Bradford, Richings was Colonel Rainbow, Fisher Larry McQuod, Bissett was Quillet, Conway Van Boars, Miss Smith Maria, and Mrs. Vernon Tidy. This was the first of many such Yankee pieces in which Hill appeared, and as such deserves particular comment. It was joined with Metamora for an all-American night on December 5th.

Britain feebly responded, on December 6th, by sending us Mr. Rae and Miss Rae, children of an English actor of note. They came out as Young Rapid and Jessy Oatland (assisted by Wilkinson as Old Rapid), and as Splash and Aurelia, in The Young Widow, with Mrs. Wheatley as Lucy. On the 8th Miss Rae played Helen Worrett, with Wilkinson (as before) as Ponder, also Catherine in A Husband at Sight, her brother enacting Louisberg in the last piece. We may now conscientiously leave them to find their level on the Park stage.

ORALLOOSA; MISS HUGHES; JOHN KEMBLE MASON

I hope the reader sees what Forrest was doing for the American dramatist. Metamora and The Gladiator now took unto themselves a third native tragedy — Oralloosa, Son of the Incas, by Robert Montgomery Bird. In this (produced on December 7th) Forrest portrayed a brave Peruvian Inca, ignorant of his birth, but led by destiny into a rebellion against Pizarro. The play never ranked with the others I have mentioned, but its first cast here must be cited:

Oralloosa	Mr. Forrest	Alcantara	Mr. Clarke
Pizarro	Mr. Richings	De Castro	Mr. Blakeley
Almagro	Mr. Barry	Juan	Mr. Povey
Christoval	Mr. Simpson	Manco Capac	Mr. Keppell
Carvahal	Mr. Nexsen	Chiefs	Mr. Collett and Mr. Harvey
Sotela	Mr. Fisher	Ooallie	Mrs. Sharpe
Gonzalo	Mr. King	Leona	Mrs. Spiller

Perhaps Simpson thought he had done the utmost possible for drama unsung; the Kembles, Wallack, Clara Fisher, Master Burke (!), Hackett and Hill had come and gone. Forrest was about to depart. On December 11th the manager varied the fare by offering the popular Miss Hughes and Jones in The Maid of Judah; on the 15th she was heard in Der

Freischütz and John of Paris. Of course it could not be hoped that she would rival Pedrotti and Montresor and Fornasari, then at the Richmond Hill, in New York's first season of Italian opera (apart from plays); even with the aid of Horn, in his favourite rôle of Caspar, she could hardly do that. Miss Hughes sang Cinderella on the 18th, when the bill ended with the farce of Who's Who? the Raes acting Charles and Miss Sterling, with Fisher as Old Headstrong, and Mrs. Wallack as Mary.

On the 19th appeared for the first time the handsome and gentlemanly John Kemble Mason, nephew of Charles Kemble, who was throughout the rest of the period we are now discussing to be "leading man" *par excellence* at this theatre. We shall find him in a wide range of parts, and admire him without being positively thrilled. He came out on the 19th as Rover, with Wilkinson as Ephraim Smooth, and Barry as John Dory (an odd part for the Barry of that time). Mason repeated Rover on the 21st, and his name, moreover, was printed in capital letters on the bills.

A masque and pageant, The Vision of the Bard, was produced on December 20th, "in honor of the Genius of the Minstrel of the North" — Scott had died but recently. In the show Richings was Bois Guilbert, Rae Fitz-James, Simpson Marmion, Mrs. Wheatley Mrs. Balchristie, Mrs. Sharpe America (whatever America did in that company), and Miss Rae Ellen. This solemn thing was repeated many times, and doubtless was well meant. On Christmas Day the genius of the North still flourished; a drama called The Hero of Scotland was advertised, with a cast including Richings, Barry, Placide, Clarke, Rae, Keppell, Fisher, Blakeley, Mrs. Sharpe, Mrs. Wallack, and Mrs. Wheatley. Like many Christmas gifts it passed away with the festival that presented it. But on the same night, we note with interest, Wilkinson played Bob Logic, "as written for and originally performed by him in London."

Let us not forget Miss Hughes. On December 27th she had a benefit, and produced an opera by Horn — Nadir and Zuleika. Nadir, of course, was sung by Jones, and Zuleika by the fair Hughes. But I fear for the Vivienne of Richings, though I know that Placide, the Gougo, could really sing. Miss Smith was Zuleima, and Mrs. Durie Fatima.

CHARLES KEAN

Young Kean — where had the Kemble-eclipsed youth been? — drifted into a chilly and empty season on December 28th, playing Richard III to the Richmond of John Kemble Mason — a fine, manly support. Poor Rae dropped to the part of Tressel; how many of my readers can identify the character? Kean followed with Sir Giles Overreach on the 31st, playing against a great cast of Romeo and Juliet at the Bowery — Booth, Hamblin, and Naomi Vincent. Charles Kean seemed fated to be pitted against

Booth in his New York engagements. Was this the manner in which Fate avenged the Booth wrongs (if any) in the famous Kean-Booth troubles in London? by visiting the punishment on the head of the son, here in far-off America? Kean's engagement, in this holiday season, brought an average receipt of less than $300. This assuredly could not have paid the expenses. When he played Brutus, on January 10th, Mason was Titus, Rae Aruns, and Miss Rae Tarquinia. His appearances dragged on till January 14th, when, for his benefit, he adopted the increasingly common habit of presenting acts from different plays — in this case, Hamlet, The Merchant of Venice, and A New Way to Pay Old Debts.

Aside from Forrest, Miss Hughes, and possibly Kean, the performers in December strike me as uninteresting. The position of the once dignified Park company was precisely that of provincial companies then and for years afterwards — they were but vassals to the overlords or visiting stars. The thing had started with the coming of Cooke in 1810. The farceurs, of course, had the afterpieces to themselves; but what of the men and women whose business seemed now almost solely to be the supporting of the Kembles, Kean, Forrest, Miss Hughes, &c.?

If December was a dull month in 1832-33, January was worse. On New Years night, a new piece, Call Again To-Morrow had its *première,* with Richings as Dick Neverplay, Jones as Melville, Mrs. Sharpe as Widow Affable, and Miss Smith as Caroline. Blakeley, who had had no compunction about singing The Coal-Black Rose, in the days when Dixon was making it popular, now sang the very desirable Jim Crow, which Rice had made sweep like wildfire through the land. Placide, also, in that monster bill, appeared as Napoleon, and Clara Fisher gave The Invincibles.

The interest, except possibly for Kean's performances of Hamlet, Richard III, Lucius Junius Brutus, etc., is very scattering through the first two weeks of January. Wilkinson's benefit on the 3rd presented The Young Quaker, with Mason as Young Sadboy, Placide as Spatterdash, Wilkinson as Clod, and Mrs. Sharpe as Aramina. To this was added a musical pasticcio, Trifles Light as Air, "delivered by Mr. Wilkinson for upwards of 40 nights at the Adelphi Theatre, London." Wilkinson also played Sir Mark, in A Roland for an Oliver. On the 5th, he was Hookey, in A Walk for a Wager. An effort was made to feature Mason on January 7th, when he united Martin Heywood and Freelove. Placide, for his benefit on January 9th, enacted Hilson's famous part of Bob Tyke, with Wilkinson as Tarragon, Mason as Ferment, Rae as Frederick, Mrs. Sharpe as Mrs. Ferment, Mrs. Wheatley as Mrs. Nicely, and Miss Rae as Julia. A man visiting the Park for the first time in two years, might have wondered in amazement what had become of the old company — Mr. and Mrs. Barnes, Mr. and Mrs. Hilson, Mrs. Hackett, Foot, &c. Richings's benefit, on January 11th, caused to be repeated Nadir and Zuleika, Mrs. Sharpe succeeding Miss Hughes as the heroine. Another novel feature was Raphael's Dream, or, the Artist's Study, with Richings as Raphael, and Rae as Specimens of Art (living tableaux, I suspect). The bill ended with The Cabin Boy, in which Miss Rae was the Boy, and Parsloe the Monkey. Yet all this excitement produced a gross receipt of but $301; verily, Richings might as well have played three familiar pieces! Mrs. Mangeon came back into the fold, (on the 10th, as Maria, in Of Age To-Morrow), and also Clara Fisher, but I doubt if they thawed the ice around the box-office. A little piece called The Ghost had also been brought out with Blakeley as Sir Jeffrey, Placide as Roger, Rae as Clinch, Mrs. Vernon as Dorothy, and Mrs. Durie as Belinda. Master Bowers, of Philadelphia — long afterwards the adult D. P. Bowers — appeared on the 17th as Young Norval.

And now, on the 21st, Forrest came back as Macbeth, the thane's lady being represented by Mrs. Sharpe, a respectable assumption, but no more. Everybody's Husband, on the same night, had practically a new cast — Mason as Twissleton, Fisher as Bunbury, Mrs. Mangeon as Mrs. Pimpernel, and Miss Rae as Fanny; Mrs. Mangeon had played the same part when the piece was produced at the Bowery just a year before. Forrest carried through the last two weeks of January, as Charles Kean had carried through the first two. There was no new offering in either case; but any one would have liked to see Forrest's Hamlet and Clara Fisher's Ophelia on January 28th. And assuredly one should have gone to see Forrest as Othello and Cooper as Iago, on the benefit-night of Barry (January 29th), especially since Clara Fisher played Desdemona, and Mrs. Sharpe Emilia. I wonder how many in the audience knew that this was to be Cooper's very last appearance on a stage he had so often adorned, and whose chief ornament he was, in the first years of the century? Surely, if one had time, one could shed a sentimental tear at this point in the narrative. On that evening of Barry's benefit, Master Burke also appeared in Whirligig Hall, and Clara Fisher and John Mason must have been delightful in The Four Sisters. Does the reader know that John Mason really drove Simpson from his own stage? After Mason's established success, Simpson gladly retired into the manager's office and appeared, as actor, less and less, before an audience that had had a chance to grow weary of him in the long years of his service (1809-1832). Before Forrest departs, let us observe a performance of King Lear on January 30th, with Forrest as the King, Mason as Edgar, Barry as Kent, Richings as Edmund, and Mrs. Sharpe as Cordelia. This must have been more than fair, though it is hard to imagine Mrs. Vernon as Regan, or Mrs. Wallack as Goneril. January ended with Mrs. Mangeon's benefit, on the 31st; her sister, Mme. Feron, sang Cinderella for the first time here, and Master Burke did the Baron, and also went through Whirligig Hall. Mrs. Mangeon was Thisbe in Cinderella. One notes how quickly these artists pass the prime of their popularity; who has even thought of

Mme. Feron for a year past? This was Mrs. Mangeon's last appearance in New York.

While waiting for the third engagement of the Kembles, we may as well attend performances of some interesting new farces. On January 30th was advertised on the bills the second performance in America of the long popular Mr. and Mrs. Pringle, with Placide and Mrs. Wheatley in the title-rôles — parts that fitted them perfectly. Somehow, with these two, I begin to think of James Lewis and Mrs. Gilbert, at Daly's, years later. The cast of the farce follows:

Peter Pringle	Mr. Placide	Timothy	Mr. Povey
John Brush	Mr. Richings	Mrs. Pringle	Mrs. Wheatley
Charles Robinson	Mr. Keppell	Clarissa	Miss Rae
Henry Robinson	Mr. Nexsen	Mrs. Bustle	Mrs. Durie
Billy Robinson	Master Durie	Kitty	Miss Turnbull
Tommy Robinson	Julia Turnbull		

My Eleventh Day was a newly offered farce on February 4th, Wilkinson and Clara Fisher enacting Mr. and Mrs. Singleton.

About this time Petticoat Government was also successfully played; I find it advertised on February 11th, with this cast: Hectic, an old bachelor, Placide; Clover, his friend, Fisher; Stump, servant to Hectic, Blakeley; Bridoon, Richings; Mrs. Carney, Mrs. Wheatley; and Annabella, Mrs. Vernon. The piece was reproduced constantly during the season; it must have been hugely enjoyed. One would have liked to see Placide and Mrs. Wheatley in those days.

And on February 12th was presented, also for the first time, another farce, Damp Beds. In it Mason was the Hon. Captain Racket, Richings Lieutenant Delamere, Miss Rae Maria Fairfield, and Mrs. Vernon (who was a main feature in this department) Clatter. It was not given many times.

Charles and Fanny Kemble; Francis I

But the Kembles had returned on February 7th, as Mercutio and Juliet, the Romeo being Mason — decidedly a family party. The gifted father and daughter first played in New York the wicked Macbeth pair, on the 11th. They appeared as Sir Thomas Clifford and Julia on the 8th and 12th; the popularity of The Hunchback knew no limits. But, on the 14th, The Wonder brought the famous family into other new parts — Kemble as Don Felix, Fanny Kemble as Violante, and John Mason as Britton. Still other novelty came on the 15th, when father and daughter played Shylock and Portia, and Mason was Bassanio. This was the poorest engagement, financially, of the brilliant visitors; and yet what alluring incitements they offered to playgoers! Probably we have no idea of the horrible condition of the highways in that time, and the soothing comfort of an evening by the fire, surrounded by wife and children and neighbours. February had always been a dreadful month in the New York theatres.

On February 19th, Fanny Kemble brought out her own play of Francis I (Mrs. Barnes had announced it for her benefit, earlier in February, at Richmond Hill):

Charles of Bourbon	Mr. Kemble	Francis I	Mr. Barry
Charles of Alençon	Mr. Keppell	Triboulet	Mr. Fisher
Chabannes	Mr. Blakeley	Gonzales	Mr. Clarke
Vendome	Mr. Nexsen	Louise of Savoy	Mrs. Sharpe
Laval	Mr. J. Mason	Margaret of Valois	Miss Rae
Lantrec	Mr. Rae	Françoise de Foix	Miss Kemble
Bonnivet	Mr. Hayden	Florise	Mrs. Durie
Clément Marot	Mr. Richings		

The drama was played a second time on the 20th. A Washington's Birthday Ball closed the house to drama on the 22nd, and kept it open on the 23rd merely to show the decorations, a concert serving as excuse for opening. Fazio, on the 25th, brought back the Kembles; they repeated The Hunchback on the 26th, Mrs. Sharpe (who had created Julia on this stage) appearing now as Helen to the Modus of John Mason. On this evening, Mr. and Miss Kemble also presented Katharine and Petruchio. Except for their participation in the Dunlap benefit, on the 28th, this evening ended the Kemble appearances in February. On February 23rd, the Mirror sums up eulogistically regarding their values, but I have no room for its reflections.

The Dunlap Benefit

Who, I wonder, in 1833, knew the services of William Dunlap in the American theatre? Yet a committee of gentlemen, viewing the success of the earlier benefit to Howard Payne, resolved on a similar tribute to the veteran author and manager, and arranged a strong bill for February 28th. The pit and boxes were united as on the former occasion, and admission to both these parts of the house was fixed at three dollars, the gallery, as before, being held at one dollar. An address, written by G. P. Morris, was spoken by Mrs. Sharpe. Venice Preserved followed, with Forrest as Pierre, Kemble as Jaffier, Barry as Priuli, Clarke as Renault, Richings as Bedamar, and Miss Kemble as Belvidera. Next a musical programme comprised songs by Jones, harping by Trust, flute-playing by Hanna, and a violin solo by St. Luke. Thereafter came Dunlap's old farce, Thirty Years Ago, or, Bonaparte in England, the cast embracing Anderson as Lieutenant O'Connor, Barry as Sergeant Jenkins, Placide as Shadrach, Richings as Moreland, Mrs. Wheatley as Mrs. Notable, and Miss Rae as Sally. The receipts were $3,194; I hope they comforted the old hero. The bill, obviously, was not nearly so strong as that at the Payne testimonial.

The next night — March 1st — and a bad night, one would think, following so close upon the *furore* of the Dunlap festival, Wilkinson took a benefit, and said good-bye to an unappreciative audience. He announced T. Dibdin's The School for Prejudice, as given here for the first time — a mistake, since it was played in New York in 1801-02. In the present performance Wilkinson was Ephraim, Mason Frank Liberal, Richings Mildmay, Placide John Grouse, and Mrs. Sharpe Marian. This was probably the last performance of the play in New York. On the same evening, Wilkinson revived Dr. Last's Examination, and acted Sam Dabbs in Who's Who. He also recited the musical fable of Trotting along the Road, mounted on a real Donkey — a reminiscence of Joe Haynes of long, long ago in London. But anything for sensation!

Hardly had the important Kembles and the neglected Wilkinson departed, when George H. Hill came back to enliven March with genuine Yankee wit. He began, on March 2nd, as Solomon Swop, the new historical drama (The Hero of Scotland) being repeated for concluding piece. On March 4th, between The Will, with Mason as Howard, and Clara Fisher as Albina, and Gretna Green, with Clara Fisher as Betty Finikin, was inserted the astonishingly long-lived The Forest Rose, with Hill as Jonathan Ploughboy, and Mrs. Sharpe as the lively Harriet. But apparently the machine was running down. On March 5th Mrs. McClure, from Philadelphia, played Mathilde, in The Bohemian Mother, and Clara Fisher acted Mrs. Singleton, in My Eleventh Day. The next day (March 6th) the manager announced that the theatre would be closed until the 11th, to prepare for a great production of The Magic Flute. The machine had run down.

The house lighted up again on the 11th, but not with The Magic Flute. Instead, The Barber of Seville inaugurated a strong musical season. The inevitable Jones sang the Count, J. T. Reynoldson, a recruit from Covent Garden, engaged as a substitute for James Thorne, appeared as Figaro, Placide was Bartolo, Metz Fiorello, and the lovely Austin made her first bow of the season as Rosina. She also appeared in Abon Hassan. The next night she was the best of Cinderellas, with Reynoldson as Dandini, Jones as the Prince, and Richings as the Baron. Clara Fisher ended the bill in Giovanni in London. In Der Freischütz, on the 13th, Reynoldson was Caspar, and Mrs. Austin Linda. Hill also played Joel Peep, in The Inquisitive Yankee.

Unexpected notes jarred into the harmonies on the 14th, when J. J. Adams had a benefit in Hamlet, and Hill repeated The Forest Rose; and a young gentleman acted Octavian, on the 16th! Away with them! Mrs. Austin sang Rosina and Ariel on the 18th, and we cannot listen to mere spoken words.

The Green Mountain Boy

But as students of the American drama, we must for the moment forgo musical delight, and attend the first performance in New York of the play by J. S. Jones of Boston, written for Hill, and called The Green Mountain Boy. The comedian brought it out at his benefit on March 19th. The plot is one long liked by playgoers: a social snob is attracted to a spurious nobleman, whom he desires his daughter to marry; she, of course, loves a native of her own glorious country. An inquisitive, resourceful country boy — Jedediah Homebred — helps to bring about the *dénouement* and provides much of the humour of the piece. The original cast stood thus:

Mr. Tompkins	Mr. Blakeley	Bustle	Mr. Nexsen
Mr. Sandfield	Mr. Clarke	Bill	Mr. Povey
Edward Merston	Mr. Keppell	Miss Squeamish	Mrs. Wheatley
Joe Shakespeare	Mr. Fisher	Ellen Tompkins	Miss Rae
Jedediah Homebred	Mr. Hill	Lucy	Mrs. Durie
Wilkens	Mr. Richings		

This drama is a crude compound of ancient material in plot — Joe Shakespeare is obviously stolen from Billy Lackaday — but it was thoroughly redeemed for American audiences by Hill's superb portrayal of the shrewd Yankee boy from New Hampshire. On the night when he produced the play here, Hill followed it with what I suspect must have been a screamingly funny recitation — the first soliloquy from Richard III, in imitation of a Yankee spouter, at a school examination in New Hampshire. Hill played this and his other favourite afterpieces, throughout March, being added as an extra attraction, even to the programmes in which figured the Kembles, returning for their fourth visit.

Meantime, let us not forget the singers. On March 20th, last year's success — The White Lady — re-introduced Mrs. Austin in her great part of Louise, and presented Reynoldson as Gaveston. A glorious Marriage of Figaro must have been that of the 21st, with Clara Fisher as Cherubino, Mrs. Austin as the Countess, Miss Hughes as Susanna, Reynoldson as Figaro, Placide as Antonio, and Jones as Fiorello; and even more sensational Masaniello on the 22nd, with Mrs. Austin for the first time as the Prince, Miss Hughes as the Princess, Clara Fisher as Fenella, and Mrs. Wallack, sinking from her former part of Fenella to that of Isabinda. These were precious musical nights at the Park. The Beggar's Opera, on the 30th, presented Sinclair as Macheath, and Miss Hughes as Polly, and the same two singers in the afterpiece, No!

The Fourth Engagement of the Kembles

Music ceased at length; the Kembles came yet once more on March 25th, in Fazio, and followed with Much Ado, The Stranger, The Hunchback.

New parts were Evander and Euphrasia in The Grecian Daughter, on April 1st. Another new offering was The Provoked Husband, on April 4th; their Lord and Lady Townly had the support of Mason as Manly, Mrs. Sharpe as Grace, Mrs. Wheatley as Lady Wronghead, and Placide as Squire Richard. Some of the glory of the Kembles, even, must have withered, in view of the wonderful musical treat of April 3rd — Fontaînbleau (still so spelled), with Sinclair, Jones, Mrs. Austin, Miss Hughes, and Clara Fisher. On the 5th came the last of music for the present — when the first act of Cinderella presented Miss Hughes and Sinclair as Cinderella and her Prince, and the second act revealed Mrs. Austin and Jones in the same characters. The second act of Guy Mannering followed, with the Austin as Julia, and Miss Hughes as Lucy. Who, then, could have cared for The Invincibles, the third offering, even though Clara Fisher was Victoire? That was a wonderful bill, with which to close a March season of music.

But we must not ignore the repetitions of familiar plays by the Kembles — Macbeth, The Provoked Husband again, Venice Preserved (with Mason as Jaffier), The Merchant of Venice, and Charles II (as Charles II and Mary). These last two plays carried them away to other spheres on April 11th. On the 12th, Hill had another benefit, acting parts of Solomon Swop, Jedediah Homebred, and Jonathan Ploughboy, also The Poor Soldier (as Darby) and the fifth act of The Hypocrite, in which he essayed Mawworm. On the same evening, Signora Adelaide Ferrero danced, as she had been doing for several evenings past. She was very successful. A Mr. Billows acted Sir Edward Mortimer, on the 16th of March.

The Magic Flute

In view of the closing of the theatre from March 6th to March 11th, one might have expected an earlier production of The Magic Flute, the preparations for which were alleged as cause of closing. Instead, it was not till April 17th that the big spectacle was ready. This was an adaptation of Mozart's work by Horn, and, knowing Mozart's score, as I do, I cannot see how any of the performers, except Jones, Mme. Otto, Mrs. Austin, and possibly Horn, could have done remotest justice to the music. What could Mrs. Wallack have done with the Queen of the Night, a part for whose very florid music Mrs. Austin's voice and style would seem to be specially suited? But doubtless the music was much simplified. The cast:

Sarastro	Mr. Horn	Astrafiammante	Mrs. Wallack
Tamino	Mr. Jones	Pamina	Mrs. Austin
Papageno	Mr. Placide	Papagena	Mrs. Sharpe
Priest	Mr. Hayden	Fairy of the Magic Flute	Mrs. Durie
Monastatos	Mr. Fisher	Fairy of the Picture	Mme. Otto
Fairy of the Bells	Miss James		

The opera was repeated several times before the month ended.

On April 25th, however, a comedy called The Clutterbucks was first shown. The cast included Blakeley as Mr. Poozely, Fisher as Alexander Clutterbuck, sen., Rae as Clutterbuck, jun., Richings as Captain Dashall, John Mason as Twist, Mrs. Durie as Sophia Poozely, and Mrs. Sharpe as Kitty Carney. The month of April went out feebly in this slight shower of Clutterbucks.

And the May flowers were few and not very fragrant. Julia Wheatley, now grown up, made her operatic début on May 6th, as Semira, in Artaxerxes, others in the cast being Horn, Mrs. Austin and Miss Hughes. Hill continued in his usual characters. Horn, Jones, Richings, Miss Hughes and Mrs. Austin sang The Duenna on May 10th, thereby opposing the efforts of the Italian troupe, now housed at the Bowery.

But novelties were at hand. On May 9th, a comedy called Nell Gwynne, or, the Prologue, was played:

Charles II	Mr. Mason	Crowsfoot	Mr. Blakeley
Barkley	Mr. Rae	Joe Haynes	Mr. Fisher
Charles Hart	Mr. Clarke	Orange Moll	Mr. Placide
Betterton	Mr. Keppell	Mrs. Snowdrop	Mrs. Durie
Stockfish	Mr. Richings	Nell Gwynne	Miss Clara Fisher

One sees from the characters how much of a play this was of the theatre for the theatre in the theatre. It had some success, but not much.

The next novelty (May 16th) appeals more to the student of American drama: it was a prize play written by Samuel Woodworth for the now very popular G. H. Hill. The Foundling of the Sea was its unpromising title. Woodworth had recently had success at the Bowery with two other works, with equally absurd titles — The Cannibals, and Blue Laws; perhaps much was expected of him now. At any rate his play was chosen by the committee from thirteen competing contributions, and he received the prize of $400. The curious in such matters may turn to the Mirror of May 18th for a synopsis of the very silly plot of the piece — complicated, absurd to a degree. Mrs. Truelip (Trollope) is a character therein, come to study the domestic habits of the Americans. The cast:

Zachariah Dickerwell	Mr. Hill	Babillarde	Mr. Rae
Blithely	Mr. Blakeley	Mrs. Truelip	Mrs. Wheatley
Brevity	Mr. Clarke	Miss Servile	Mrs. Durie
W. Smith, 1st	Mr. Keppell	Julia	Miss Rae
W. Smith, 2nd	Mr. Richings	Letitia	Mrs. Vernon
Debit	Mr. Fisher		

Fifth Engagement of the Kembles; Farewell to Richings and Barry

The Kembles played their last engagement for the season, beginning on the 20th with Fazio, and following on the 21st with the almost inevitable

The Hunchback. They appeared successively in Venice Preserved, Macbeth, The Stranger, The Wonder and Katharine and Petruchio, Romeo and Juliet (Mason as Romeo, Kemble as Mercutio), Francis I, The School for Scandal, Much Ado about Nothing, and Charles II. Their last offerings were in scattered benefits for other performers, in late June. Can the reader imagine anything more interesting than attendance at these performances?

Sprinkled through those June weeks were some notable incidents. On May 23rd, a farce, Captain Stevens, had Richings as Stevens, Mason as Harry, Mrs. Vernon as Blonde, Miss Rae as Miss Rochfort. Miss Hughes, on May 29th, had a "farewell benefit, prior to her departure for Europe"; she never again sang in New York. Her parts were Cinderella, and the Princess (to Clara Fisher's Vincent), in John of Paris. She had been liked, and doubtless was missed from the local stage. Another petit comedy — The Chimney Piece — on June 11th had the invaluable aid of Placide as Muddlebrain, Mrs. Sharpe as Mrs. Muddlebrain, Mrs. Vernon as Mary, Richings as Frederick, and Fisher as Shuffle.

I thought, some pages back, that a playgoer, entering the Park Theatre after a lapse of two years, might have been amazed at the changes in the company. Who, he might have asked, are Mason, the Raes, Keppell, Fisher? and where were Hilson and Barnes and their wives? And now Richings and Barry were going! Richings announced for June 13th his farewell benefit, "prior to his return to his native land." On this occasion, his old colleagues, Mr. and Mrs. Barnes, returned to play Drugget and Lady Rackett in Three Weeks after Marriage, with Mason as Sir Charles. Clara Fisher, Sinclair and Mrs. Sharpe also assisted in various offerings. And Jim Crow Rice invaded the sacred temple of art, on this occasion, in his all-conquering extravaganza!

Barry's farewell benefit occurred on June 19th, when he had a fine bill: The Secret, played by himself and Mrs. Barnes; the Kembles in Katharine and Petruchio; vocal music by Reynoldson, Jones, Sinclair, Mrs. Austin, and Mrs. Sharpe; and the second act of Paul Pry, with Hilson as Paul Pry, Barnes as Colonel Hardy, Clara Fisher as Phœbe, and Mrs. Hilson as Harry Stanley. That splendid aggregation brought a house of $1,182; such a sum must have cheered the beneficiary, after his seven years of faithful and appreciated service, and have speeded him gladly to his new post as manager of the Tremont Theatre in Boston. Probably Barry saw the rising star of John Mason, and sought fresh fields for his own talents. I cannot help reflecting on the fickleness, even then, of public taste in New York. Think of the furore in the first years of Lydia Kelly, Forrest, Mrs. Knight, Clara Fisher, Master Burke, Mrs. Austin, Mme. Feron; and what was or would be their acclaim in 1833? Ask Fanny Kemble!

FRA DIAVOLO; SUMMER SEASON

But let us cheer ourselves with music. On June 20th, Auber's Fra Diavolo, as arranged by Reynoldson, was first heard in New York, with this good cast: Fra Diavolo, Sinclair; Lord Goslington, Reynoldson; Beppo, Richings; Lorenzo, Jones; Lucro, Blakeley; Matteo, Hayden (a very minor actor, whose voice made him serviceable in musical pieces); Lady Goslington, Mrs. Sharpe; and Zerlina, Mrs. Austin. Simpson's benefit, on the 24th, was aided by the Kembles, in The Hunchback, and by Jones, Sinclair, Reynoldson, and Mrs. Austin in songs, with Clara Fisher, in The Four Sisters.

We must haste to the ringing down for the season. On June 25th, Clarke's benefit introduced Mr. and Mrs. Harrison to America, in the characters of Othello and Desdemona. These were far above their abilities, but next season we shall find them useful members of the regular company. The last new offering of the regular term was a burlesque opera, Cupid, played on June 26th:

Jupiter	Mr. Richings	Momus	Mr. Harvey
Cupid	Mr. Placide	Mercury	Mr. King
Bacchus	Mr. Fisher	Juno	Mrs. Sharpe
Pan	Mr. Hayden	Psyche	Mrs. Vernon
Apollo	Mr. Collett	Hebe	Miss Turnbull
Vulcan	Mr. Pearson	Venus	Mrs. Spiller
Mars	Mr. Povey		

The long winter and spring period closed, as usual, on July 6th; but, of course, the restless actors could not stop. They must at once resume, fortunately without stars, but also without some of their best members, Barry and Richings. What could be thought of Fisher as Lord Duberly on July 10th? or of Clarke as Dr. Pangloss? Placide's Zekiel we can trust. Harrison tumbled (drop is too mild a term) from Othello to Stedfast, and Mrs. Harrison played Cicely. Mrs. Harrison's Jane Shore, on July 15th, had a truly untragic support, with Mrs. Sharpe as Alicia, Mason as Hastings, Keppell as Belmour, and Clarke as Dumont! The Rivals, on the 16th, must have had a stiff, routine Sir Anthony in Clarke, but, as usual, a delightful Malaprop in Mrs. Wheatley. Mr. and Mrs. Harrison were Faulkland and Julia, and Mason and Mrs. Sharpe, Jack and Lydia. Placide, of course, was Bob Acres. It was followed, in the bill, by Parsloe and Miss Rae, in The Cabin Boy and His Monkey. On the 19th Parsloe was the Chimpanzee, in La Perouse. And he was Dame Trot's Cat, on the 30th.

JOSEPHINE CLIFTON; HILSON; THE FRENCH COMPANY

The Harrisons were Glenalvon and Young Norval, on July 22nd. For the benefit of Blake, the treasurer, Miss Clifton made her first appearance at Old Drury, in the character of Bianca, to Mason's Fazio; the receipts were $325! This historic event fell on July 31st. On August 1st, Hilson appeared as Paul Pry, for Placide's benefit — his last appearance on the Park stage. An elegy should be written to commemorate that event. Hilson should never have been allowed to leave the Park, even though it is difficult to keep starward thoughts down to the level of stock routine. The fact is that Hilson — like Barnes and Placide — had been too long in harness, ever to be unquestionably accepted by the public as an undisputed free lance. John Gilbert wisely remained at Wallack's, as long as Wallack's remained. Others who participated in Placide's benefit were Mrs. Austin (in Abon Hassan), and Clara Fisher.

As usual, the French singers and comedians arrived in August. On the 5th, they began with La Dame Blanche, and a vaudeville — Rabelais — by Lenver and Charles. The casts announced in the Evening Post indicate many changes in the personnel: Mme. Girardot, Mme. Mailhot, Leon Amedée, Chambery, Herteau, Clozel, Belfort, Madame Chambery. But Victorin and Mme. Georges appeared later in the season. During their visit they offered, in the operatic field, La Gazza Ladra, Zampa, La Muette de Portici, Le Philtre (by Auber), Jean, La Fiancée (by Auber), Le Comte d'Ory (by Rossini), Les Folies Amoureuses, and Fra Diavolo. Among the vaudevilles and comedies were La Marraine, La Mademoiselle et La Dame, L'Intérieur d'un Bureau, Les Vieux Péchés, Le Mariage de Raison, by Scribe and Bayard, and also Scribe's La Famille Riqueberg. Their season closed on August 27th.

Financial Returns, 1832–1833

We read Ireland's quotations of the large receipts for the first Kemble visit. How do those takings compare with others of the year, as given in the New York Times and Messenger, 1858? The Kembles, we know, returned four times. In October, they acted thirteen nights to an average of $1,095 nightly; in February (a notoriously bad theatrical month), they averaged only $625 per night, though Kemble's benefit, extra, brought in $1,526, and Miss Kemble's, also extra, yielded $1,130. Their nine nights in March averaged $705, with $1,242 for Miss Kemble's night, and $1,294 for Kemble's; and their ten in the more propitious month of May, $695 only, though Kemble's benefit once more attracted $1,152, and his daughter's $1,367. The progress of the Kemble excitement, it will be seen, was illustrated by the law of diminishing returns, though the personal popularity of the visitors kept their benefits at a high standard of profit. And how fared other players? J. W. Wallack's first night, in September, brought $820; eight nights averaged $566; his benefit, extra, $1,048. In October he averaged $404, his benefit, extra, bringing $737. Burke and Clara Fisher began a joint engagement with a house of $853; the average of their eight nights was $635. Master Burke's benefits — he was a lessening attraction — brought $689 and $481; Clara Fisher's five gave her, in order, $825, $823, $928, $767, and $348. These were two of the greatest stars of yesteryear. Hackett's first night brought in $715; his benefit, $974. Forrest's eight nights in November, benefit included, averaged $621; five nights in January, benefit included, only $380 each. Charles Kean, who was a dead loss to all concerned, had an average receipt for seven nights of less than $300; his benefit, however, provided $934. Miss Hughes's best night totalled $644, Mrs. Austin's best, $783. The benefits of the former returned $1,125 and $681; Mrs. Austin's $959, $836, $773, $696, $458. Evidently Mrs. Austin came too often. George H. Hill's first night yielded but $207; his benefits, $396, $562, $655 — indicating a rising scale of popularity. Hill was making his reputation during this season. And the benefits of the regulars? Simpson's gave $1,300, $823; Barry's $1,160, $1,182; Richings's, $301, $1,173; Clarke's $431; Placide's, $500, $479, $621 (yet he was one of the most talented); Mrs. Sharpe's $322, $327; Blakeley's $309. Of course the great John Howard Payne benefit ($4,200) was a thing apart; also the Dunlap testimonial ($3,194). The receipts for the entire season were nearly $150,000; the sixty nights of the Kembles aggregated nearly $56,000. But the stock company played alone frequently to less than a hundred dollars a night; and the Ravels, during the cholera, averaged $283. The public, if fed on starry viands, will not condescend to look at what some modern restaurants call home cooking. It is too plain and too usual.

CHAPTER VI

THE BOWERY AND RICHMOND HILL, 1832-1833

THE American Theatre, Bowery, still so called, was ready, after the precarious season of 1831–32, for another campaign, beginning on August 20, 1832. On that night The School for Scandal presented Blanchard as Sir Peter, and his daughter, Mrs. Hamblin, as Lady Teazle. Hadaway was Crabtree, and Farren Sir Oliver; other parts were played by McKinney, George Jones, Tuthill, Taylor, Gates, Mrs. Mangeon (as Candour), Mrs. Stevenson and Miss Waring—a typical Bowery cast of that day. The bill ended with Mrs. Barrymore in The Troubadours. The following evening Mrs. Hadaway played Norna, in The Ice Witch, and was attacked by cholera shortly after the performance, dying on the next day. Let us remember this lady as the well-known English singing actress, Miss Hallande; many a London playgoer must have felt a pang on learning of her death.

Naomi Vincent re-appeared on the 22nd — as Clari and Kate O'Brien, and on the 24th as Amanthis and Colin (Nature and Philosophy). On the 25th, Mrs. Hamblin played the Widow Cheerly, The Sisters, or, Heroines of Switzerland (with Mrs. Barrymore as Ida) concluding the bill. Miss Vincent's benefit and last appearance fell on the 29th, when she delighted with Letitia Hardy and Lady Contest. The bill of the next night moves with premonition of later Bowery stride, through the triple attraction of The Evil Eye, The Sisters and The Ice Witch — verily a descent from the altitudes of The School for Scandal, of the opening performance. I do not blame Hamblin; the Bowery was doomed ultimately to find its melodramatic level.

HENRY WALLACK

On the 31st, however, the manager again bravely essayed with Pizarro, Henry Wallack re-appearing as Rolla, after four years in Europe. His Cora was Mrs. Hamblin, and the Elvira Miss Waring. In the afterpiece, he played Looney McTwolter to the Caleb Quotem of Blanchard. That bill is worthy of the traditional days under Gilfert; let us see what follows. For his second night (September 1st) Wallack enacted Shylock, with Stevenson as Antonio, Blanchard as Launcelot, and Mrs. Hamblin as Portia; he also gave William, in Black-Eyed Susan. When he repeated Rolla on the 3rd, he was obliged to compete with his more famous and more gifted brother, in the same part at the Park. Thereafter, for a week or two, it was Wallack against Wallack, at the rival houses. Henry Wallack attempted J. W. Wallack's great character of Alessandro Massaroni, on the 4th; when he repeated it on the 5th, the play was joined with The Rivals, H. Wallack's Sir Lucius being associated with Blanchard's Acres, Mrs. Hamblin's Lydia and Miss Waring's Julia.

Henry Wallack then made a graceful descent through Rob Roy on the 6th (with Hadaway as the Bailie and Mrs. Mangeon as Diana), to the part of Frederick the Great, in King and Deserter, or, the Assassins of the Forest, on the 7th, with Mrs. Barrymore as Rosalie. These two showy thrillers were united on the 8th. On September 12th was brought out a piece — Old Jonathan and His Apprentices — "written expressly for this theatre," and therefore imaginable to one acquainted with the dramatic output of the time:

Jonathan Doogood	Mr. Blanchard
Henry Aimwell	Mr. G. Jones
Benjamin Hardy	Mr. Tuthill
Captain Rattler	Mr. McKinney
Old Prettyman	Mr. Gates
Master Prettyman	Mr. Sowerby
Mrs. Prettyman	Mrs. Mangeon
Emily Doogood	Miss Waring
Mary Mayflower	Miss L. Johnson

This play, apparently, was a transatlantic cousin of Eastward Ho! and George Barnwell; in any case, it hit the taste of East New York and was performed very frequently as an afterpiece.

Tuthill's farewell benefit on September 19th brought the first appearance this season of Josephine Clifton; she played Belvidera to the Jaffier of Hamblin, and the Pierre of Raymond, a tragedian from the rich heart of the West. But what were Hamblin and Raymond to Charles and Fanny Kemble, now in full swing of their first glorious term at the Park? What sane person would have gone on the 20th, to see Hamblin (Henry Wallack having departed) in The Brigand, when at the Park, he could have seen Fanny Kemble as Juliet, on the same night? Or who would attend The Rent Day, with Hamblin and Miss Waring, on the 21st, when the Kembles were appearing, so short a distance away, as Charles Surface and Lady Teazle? Surely not you or I, reader! Raymond's Rolla, on the 22nd was hardly a match, even, for Hackett's Swop and Sylvester Daggerwood, at the other house.

In view of this formidable opposition, Hamblin descended to his usual tactics of the naughty boy who merely makes faces at an adversary. On September 24th, he offered in one evening the attraction of Josephine Clifton and Naomi Vincent, and published in the American an explosion of ill-natured bile:

> Mr. *Hamblin* respectfully announces to the American Public that on this occasion, it is his intention to afford them an opportunity of comparing their NATIVE TALENT with that of the *most distinguished art-*

> *ists Europe can produce;* for which purpose he will present his two pupils, *Miss Clifton* and *Miss Vincent,* in the characters of Bianca, in Fazio, and of Juliet, in Romeo and Juliet. Mr. H. feels it an act of justice to these young ladies to state, on this trying occasion, that they have neither of them acted more than fifty nights, and that Miss Vincent has not yet attained her eighteenth nor Miss Clifton her nineteenth year. As Miss Vincent will only remain one day in New-York, on her route from Boston to Philadelphia, where she is announced to appear on the 26th inst., this is the only occasion on which she can appear in conjunction with Miss Clifton.

I may say that both plays were, on this occasion, given entire; a puff on the 26th states that 2,200 saw the performance. Raymond played Damon on the 25th, but on the 26th — that night W. H. Simmons made his sole attempt at the Park — Hamblin triumphed with a repetition of his three-star Venice Preserved, already mentioned. On the same night Hamblin made assurance double sure by tagging the tragedy with Kabri, the Wooden Shoemaker, and The Fairy Talisman. This title suggests the graceful dancing and miming of Mrs. Barrymore, who did, indeed, enact the part of Analette, others advertised in the American being Gates as Kabri, Taylor as Prince Privan, Sowerby as Nico, Mrs. Stevenson as Mme. Kabri, and Miss Waring as the Fairy. Somehow all this suggests Crispino e la Comare. Kabri was a success, and figured in the bills for some time thereafter. On the 2nd of October was offered The Duellist, or, the Prussian Edict, with Farren as Frederic, and Mrs. Barrymore as Christina.

The great attraction of Miss Vincent as Juliet and Miss Clifton as Bianca was again held out on October 3rd, and, on the 4th, Raymond as Martin Heywood joined with Hamblin as Alessandro Massaroni, even Kabri being thrown in as extra measure; but could this avail against the incomparable allurement at the Park — the first appearance of the Kembles in their original characters in The Hunchback — the most popular serious play of the time? Or could Hamblin and Miss Clifton in Macbeth (October 5th) counteract Charles Kemble's Mirabel? Fortunately for Hamblin, the Kembles left after this great comedy treat, and, on the 6th, Raymond, at the Bowery, in Virginius and The Rent Day, must have been more than a match for Keppell and Mrs. Sharpe in The Merchant of Venice at the more fashionable theatre.

There can be no doubt that Hamblin played his trump-card in the joint appearance of Miss Clifton and Miss Vincent; they were the outstanding figures of this early Bowery season, as of the last. Otherwise, the period is negligible. On October 10th and 12th, Miss Vincent's Jane Shore was matched with Miss Clifton's Alicia, and Hamblin's Hastings. On October 15th, he gave, for the first time here, The Hunchback, himself playing Sir Thomas, Farren Master Walter, G. Jones Modus, Miss Waring Helen, and

Naomi Vincent Julia, a part in which she splendidly succeeded. This I learn from the Mirror of November 3rd, which makes amends for the lukewarmness of its notices of the preceding season: " Much has been deservedly said in her praise. With youth, beauty, grace, and a clear and agreeable voice, she unites the most essential qualities for eminence in her profession—deep feeling and freshness of conception. . . . While with great good sense, and a happy facility she adopted" many of Fanny Kemble's "stronger points" as Julia, " she appeared to indulge all the whims of her own conception; and, in many passages, exhibited beauties that astonished us."

The Hunchback was repeated here several times; on October 17th, the day of its second performance, the advertisement was supplemented by another of Hamblin's throwings of the malodorous gas of war. Just what occasioned this outburst, I cannot say; perhaps the device of advertising reward for the apprehension of defacers of posted bills was regarded as too old-fashioned to go down with the public. In any case, Mrs. Hamblin shortly afterward left her widely-ranging amorous lord; she and her father acted no more at the Bowery:

> *One Hundred Dollars Reward.* — Whereas, some dastardly Coward and Liar has printed, or caused to be printed, a handbill, containing a foul, false, scandalous, and malicious libel on me, now the above reward will be paid for such information as shall lead to the detection and conviction of the said Cowardly Villain!!!
>
> THOS. S. HAMBLIN

Whatever else may be said, Hamblin failed not in acidulous invectives.

To resume: Mrs. Flynn, whom we have missed and regretted for four years, appeared on the 18th as Mrs. Haller and Marian Ramsay; her husband we found in smallish parts, during the past few weeks, at the Park. Mrs. Flynn — late Miss Twibill — will be a feature of Bowery bills for some time. On the 20th, came the first performance of a melodrama afterwards so famous in the repertoire of Celeste, Adah Isaacs Menken, Helen Western, Fanny Herring and other shapely ladies — The French Spy, one of the most tense and thrilling of spectacles. Miss Waring seems a most unlikely representative of the part that helped to make the reputation of the actresses just mentioned. But Celeste was soon to raise the piece to high popularity. The first cast:

General Beaumont	Mr. Taylor	Hussein Pacha	Mr. Collins
Major Lafonte	Mr. G. Jones	Oryinza	Mr. Fenno
Sergeant Bouvine	Mr. Farren	Mathilde	Miss Waring
Ben Mousaf	Mr. McKinney	Mme. Bouvine	Mrs. Wray
Colin	Mr. Gates	Louison	Miss L. Johnson

A projected engagement of Booth was abandoned — it was to have begun on the 29th — " because of his illness, and non-arrival from Philadelphia."

Booth's irregularities and eccentricities were beginning to be factors in his career; but, as usual, the American public loved him all the more.

For a while, now, the Bowery showed what it could and would do to please its audiences. On October 27th it brought out a melodrama, The White Eagle, or, the Miser Murderer, the cast including the melodramatic quartette of George Jones, McKinney, Gates, and Miss Waring. This thing had several repetitions. The Cradle of Liberty, on the 30th, was rocked (as possibly was the gallery) by Raymond as Mike Mainsail, Jones as Major Lincoln, Gates as Seth Page, Mrs. Flynn as Cecil, and Miss Waring as Nab. Next, on November 3rd, was joined Casco Bay, or the Mutineers of 1727, McKinney playing Mainbrace, Hadaway Vanbatterbottom, Jones Stanley, Gates Pingwidgeon, and Miss Waring Mary. Thick and fast they came; on the 10th, another — The Fire Raiser, or, the Prophet of the Moor — enlisted the services of McKinney as Elkanah White, of Jackson as Ralph Gayton (Jackson had just had a brief, inglorious career at the Park), Gates as Joey Sokes, Farren as Poynet, George Jones as Launce Lovelet, Miss Waring as Crazy Ruth (W. S. Gilbert, in Ruddigore, has shown how necessary to melodrama was a mad heroine), and Mrs. Stevenson as Dame Horner.

Higher matter, however, was contained in the tragedy of Catharine of Cleves, brought out on November 9th, with Hamblin as Paul, Jones as Henry of Lorraine, Jackson as Henry III, and Naomi Vincent as Catharine.

T. D. Rice

The real sensation of the later season, however, was promised in the announcements beginning November 9th: " Mr. Rice, whose celebrated song of 'Jim Crow' has drawn crowded houses in Baltimore, Philadelphia, etc. is daily expected, and will make his first appearance here immediately on his arrival." The great night arrived — November 12th — and Rice "jumped" Jim Crow for the first time in New York, the entertainment being injected between performances of two very serious plays — The Hunchback and Catharine of Cleves! To show no partiality, however, it occupied the same position, on the 13th, between those thrilling masterpieces — The Fire Raiser and The French Spy. On the 14th — the night of George H. Hill's first Yankee story at the Park — the famous negro "jumped" at the Bowery, after a remarkable cast of Douglas — Naomi Vincent as Young Norval, Booth (who had at last arrived) as Old Norval, and Miss Waring as Lady Randolph. The fourth "jumping" followed Booth's Iago, Hamblin's Othello, and Miss Vincent's Desdemona, on the 15th.

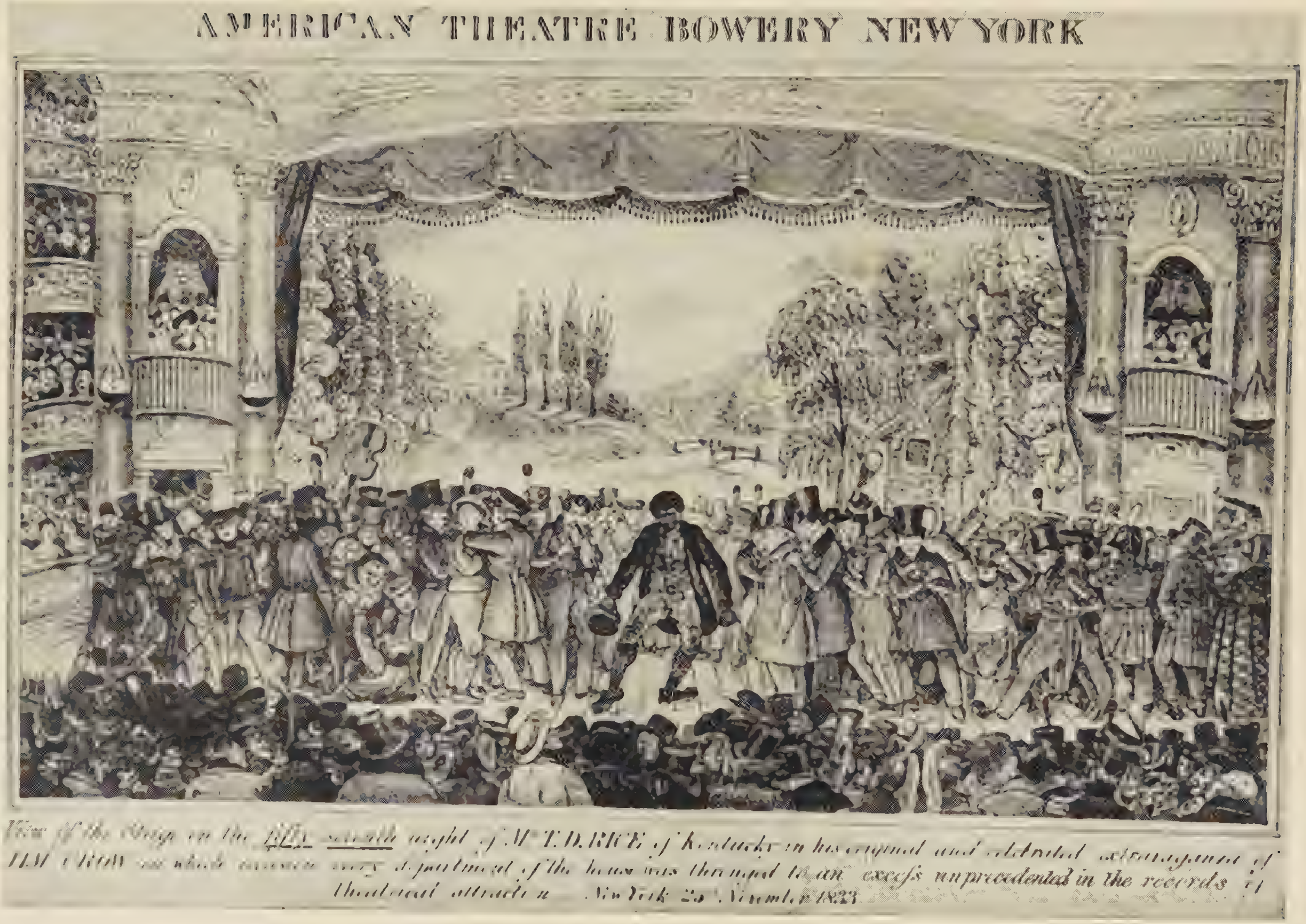
And what was Jim Crow? A readable account may be culled from Laurence Hutton's Curiosities of the American Stage: "The history of 'Jim Crow' Rice . . . has been written by many scribes and in many different ways, the most complete and most truthful account, perhaps, being that of Edmon S. Conner . . . in the columns of the New York *Times*, June 5, 1881. . . . Mr. Conner was a member of the company at the Columbia Street Theatre, Cincinnati, in 1828-29, when he first met Rice, ' doing little negro bits ' between the acts at that house, notably a sketch he had studied from life in Louisville the preceding summer. Back of the Louisville theatre was a livery-stable kept by a man named Crow. The actors could look into the stable-yard from the windows of their dressing-rooms, and were fond of watching the movements of an old and decrepit slave who was employed by the proprietor to do all sorts of odd jobs. As was the custom among the negroes, he had assumed his master's name, and called himself Jim Crow. He was very much deformed—the right shoulder was drawn up high, and the left leg was stiff and crooked at the knee, which gave him a painful but at the same time ludicrous limp. He was in the habit of crooning a queer old tune, to which he had applied words of his own. At the end of each verse he gave a peculiar step, ' rocking de heel ' in the manner since so general among the many generations of his imitators; and these were the words of his refrain:

' Wheel about, turn about,
Do jes so,
An' ebery time I wheel about,
I jump Jim Crow.'

Rice closely watched this unconscious performer, and recognized in him a character entirely new to the stage. He wrote a number of verses, quickened and slightly changed the air, made up exactly like the original, and appeared before a Louisville audience, which, as Mr. Conner says, ' went mad with delight, recalling him on the first night at least twenty times.' . . . ' Sol ' Smith says that the character was first seen in a piece by Solon Robinson, and that he, Smith, ' helped Rice a little in fixing the tune.'

"Other cities besides Louisville claim Jim Crow. Francis Courtney Wemyss . . . says he was a native of Pittsburg, whose name was Jim Cuff; while Robert P. Nevin, in the Atlantic Monthly, for November, 1867, declares that the original was a negro stage-driver of Cincinnati, and that Pittsburg was the scene of Rice's first appearance in the part — a local negro there, whose professional career was confined to holding his mouth open for pennies thrown to him on the docks and the streets, furnishing the wardrobe for the initial performance.

" Rice was born in the Seventh Ward of New York in 1808. He was a supernumerary at the Park Theatre, where ' Sam ' Cowell remembered him in *Bombastes Furioso* attracting so much attention by his eccentricities, that Hilson and Barnes, the leading characters in the cast, made a formal complaint and had him dismissed from the company, Cowell adding that this


AMERICAN THEATRE BOWERY NEW YORK
View of the Stage on the fifty seventh night of Mr T. D. RICE of Kentucky in his original and celebrated extravaganza of JIM CROW on which occasion every department of the house was thronged to an excess unprecedented in the records of theatrical attraction — New York 25th November 1833

T. D. RICE IN THE EARLY SUCCESS OF JIM CROW, 1833

man, whose name did not even appear on the bills, was the only actor on the stage whom the audience seemed to notice."

In any case, here is Rice at the American Theatre, Bowery, very much arrived, on November 12th. His first benefit at the Bowery occurred on November 17th, when he personated the six characters in A Day after the Fair. He trusted to melodrama — Kabri and Casco Bay — to do the rest for him. I have wondered whether Rice's success here was immediate and overwhelming; his first engagement, one sees, was brief. When summer comes, however, we shall find him the great sensation of a protracted season.

Alexander Wilson; J. B. Booth; The Ravels

At this time, Hamblin was apparently trying to raise himself from the slough of melodrama. Alexander Wilson appeared on November 16th as Brutus (Payne's Brutus), and on the 19th, Booth at last enacted Richard III, Mrs. Conway (who as Miss Courtney was last summer at the Park) supporting him as Elizabeth, and Mrs. Flynn doubtless looking lovely as Anne. Love Laughs at Locksmiths followed, with Hadaway, Gates, Farren, and Mrs. Mangeon. Wilson gave William Tell on the 20th, with Mrs. Flynn as Albert, and Mrs. Conway as Emma. Booth was Sir Giles on the 21st, and King Lear on the 23rd (with Mrs. Flynn as Cordelia). On this evening Mrs. Mangeon was down for Analette, in Kabri, and Miss Johnson for the Fairy. Wilson gave Rolla, on the 30th, with Mrs. Flynn as Cora. This tragic interlude, doubtless was meant to offset the vogue of the Kembles, again at the Park.

On the 29th, Booth first appeared here in Southerne's old tragedy of Oroonoko, he playing the title part, Jones Aboan, and McKinney Blandford, with Mrs. Flynn as Imoinda. The success warranted repetitions. Booth chose the part for his benefit on December 5th, adding to it his favourite Jerry Sneak. For Wilson's benefit, on the 6th, he acted Mawworm to Wilson's Cantwell — surely a benefit freak of unusual absurdity!

But what availed the sceptred race? Melodrama rode behind the horseman. Hamblin, even on November 24th, had had recourse to Tom Bowline, with Farren as Tom, G. Jones as Dare-Devil Bill, Taylor as Mainsheet, McKinney as Harry Lanyard, Mrs. Flynn as Lucy, and Mrs. Mangeon as Polly; and the thing had succeeded. From this time on, singly, as afterpieces while the tragedians remained, and in varying combinations after they departed, Casco Bay, The Fire Raiser, The French Spy, etc. awakened shrill whistles and cat-calls from an excited gallery. And to them, on December 8th, was added a new melodrama, The Rover's Bride, with Jones as Lawrence Glennon, Gates as Bobby Blackberry, Miss Waring as Alice Manners, and Mrs. Flynn as Bolla.

Well, hair-raising was at a premium after December 10th, when the

Ravels came, to go through their thrilling performances in air and on unsteady foundations of all sorts. They were generally combined with at least one melodramatic horror — Tom Bowline, The Fire Raiser, The Night Hag, etc. This last was another, brought out on December 11th, in conjunction with The Rover's Bride. In the cast were McKinney as Fergus, Hadaway as Davie, Taylor as Gildy Gray, and Miss Waring as Jeannie. Though I am assuming a stern air, I am really delighted to let my imagination roam through the dark and gory ways opened by a mere reading of such titles. And how many of them had Hamblin produced in the last few weeks? And who wrote them? or weren't they written, but just pasted together? Knowing the melodrama of the last thirty years (1803-1833) I could myself with the dullest of scissors and the dryest of paste get together, over night, a passable melodrama for that Bowery audience of 1832–33. Who am I to balk at Night Hags, Miser Murderers, Fire Raisers, Rover's Brides, etc.?

But Hamblin did not give up utterly. He brought back Naomi Vincent, on December 17th, and let her Julia, in The Hunchback, combine with the Ravels, to invite an audience. On the 19th her Juliet pleaded in plaintive tone with those fed full of melodrama. We will not ask much in the week before Christmas, and therefore are specially thankful for repetitions of The Hunchback on the 21st and 22nd. On the 27th, Miss Vincent was Belvidera, to Booth's Jaffier, and Hamblin's Pierre. At this time, also, the Ravels were offering The Death of Abel, with Jean, Antoine and Gabriel, and Mrs. Ravel as mainstays of the exhibition. On December 24th, however, I find a farce, afterwards frequently given — Damon and Pythias. Jones and Gates played the heroes, Collins was Timepiece, and Mrs. Mangeon Mrs. Stokes. The Ravels, however, had right of way. On December 28th, they gave Godenski, or, the "Skaiters" of Wilna, and also The Conscript and The Soldier. On the 31st, they appeared for Miss Vincent's benefit, when, also, the first three acts of Romeo and Juliet offered Booth as Romeo, Hamblin as Mercutio, and the fair Vincent as Juliet.

This ends the pre-holiday term. What was worth remembering in the offerings? Apparently, Jim Crow Rice was the great sensation. Naomi Vincent and Josephine Clifton were so new to the public that their appearances are to be treasured by the historian of other times. Booth's performances assuredly presented no novelty to hold the attention of posterity; and as for Alexander Wilson — ! The impression that prevails, I fear, is of greater and greater stressing of melodrama. This sad fact — or amusing, as one chooses to regard it — might merit a sermon or a satire; I pass it over with the mere statement. Things human — American Theatre, Bowery, and others — are, by prevenient necessity, headed toward the doom of finding their level.

WINTER AT THE BOWERY; RICE; MELODRAMA

And, after the holidays? We remember that, the preceding season, Hamblin had discreetly closed during the greater part of January, February and March; this year he was kept going by the power of melodrama.

To be sure, something quite different came in early January. On the 2nd of that month, Signora Pedrotti, who had been the bright star of a season of Italian opera at Richmond Hill, moved over, for her benefit, to the larger and grander spaces of the Bowery, bringing with her one of the greatest successes of the season just ended — Mercadante's Elisa e Claudio. On the 10th, Signor Montresor, the fine tenor of the troupe, also had a benefit at Hamblin's house, presenting that other great success of the Richmond Hill season, Bellini's opera, Il Pirata. On the nights of these festal occasions Hamblin's company played at Richmond Hill. Hence, we see, on two nights at least, in the dead season, the Bowery thrilled into ecstatic vitality.

Other things divided the honours with melodrama; Jim Crow Rice, for instance, was jumping his famous song from January 8th, on. And Booth came back on January 4th, as Hamlet, again by malice or by accident, opposing Charles Kean — poor boy! — in the same part at the Park. Booth's benefit, on the 7th, offered him as Pescara, Hamblin as Hemeya, and Miss Vincent as Florinda — a good cast. Hamblin, it is seen, advertised but few appearances of Naomi Vincent, and considerably fewer of the stately Clifton. On this occasion of Booth's benefit, Hamblin was seen as Looney McTwolter to Booth's John Lump — a survived benefit custom. But what of the benefit of Hamblin, on January 5th, when Cooper played Antony and last year's famous trio was completed by Booth and Hamblin in their usual parts? Miss Vincent, too, ended the evening as Clari. How could a manager who periodically provided such wonderful bills expect the public to patronise his customary performances? Such grouping of celebrities made bad business for the regular actors. On January 8th, Booth, Hamblin and Miss Vincent played acts from The Iron Chest, The Hunchback, and Richard III, Rice crowning the event with his now immensely popular Jim Crow.

With Booth and tragedy about to depart, Rice brought out, on January 9th, a new "Ethiopian opera," called Long Island Juba, or, Love by the Bushel — the first of several such offerings. In it Hadaway was Sambo, Rice Guffee, Sowerby Gumbo Cuff, and Hanson Rosa. This was, one sees, a group of negro characters, and as such merits especial notice. Rice appeared, on the same evening, as Wormwood, in The Lottery Ticket, as if to keep one foot in the known, while thus he essayed the unusual. Both feet finally became implanted in Ethiopia. Trial by Battle was also in Rice's bill, with McKinney as the Baron, and Jones as Henri.

On the 21st was brought out The Murderers of Grenoble, McKinney playing Raymond, Gates Peter, Jones Bertrand, and Miss Waring Louisa. This delightful (!) bit was repeated on the 22nd, joined with a new farce, Nullification, or, the Yankee in Charleston, in which Gates played Peletiah Peaceful. The example of Hill and Marble was spreading. Yankees, Negroes, Indians! the native drama was on the rack, stretched by every inquisitor to uses new and strange. Meantime, Comfortable Lodgings ran very strong in these days, with Gates in Hilson's old part of Rigmarole, and with Miss Waring as Antoinette. It was helter-skelter now, to keep the snow out of the box office, and here came Andrew Jackson Allen as Caleb Quotem on February 2nd. Has one been dreaming all these years, or is the old eccentric still alive?

February 3rd brought for the first time the long popular drama, adapted from Hugo, The Tower of Nesle, which had a very long run here. In it George Jones played Ruridan, McKinney Gualtier, Gates Savoisy, and Miss Waring Margaret — the usual quartette of actors for Bowery melodrama. On the same night, Look before You Leap enlisted Anderson as Terence O'Donoghue and Gates as Dubbs. The bill of February 6th was almost staggering — the farce of The Three Hunchbacks, with Farren, Gates and Sowerby, and The Tower of Nesle, Look before You Leap, and Comfortable Lodgings! What an antidote to the snow outside! The many productions of the year served to keep the ball of chance and change in action, till February 14th, when another melodrama sent out its tentacles for the heart of the gallery god. Dominique the Possessed exhibited Gates as Dominique, Jones as De Arcis, and Mrs. Conway as Denise.

The Cannibals

Really, those same gallery gods must have been afraid to go home in the dark. What a range of demonology, murder and outlandish crime had passed before their fevered vision — from Kabri to Casco Bay, from The French Spy to The Rover's Bride and The Fire Raiser, from The Tower of Nesle (a great success) to The Murderers of Grenoble and Dominique the Possessed! And now, on February 20th, we get something almost too much — The Cannibals, or, Massacre Islands, adapted by Samuel Woodworth (what a fall was there!) from Morrell's Voyages. In it Jones played Captain Morrington, Farren Congo, McKinney Shaw, and Gates — now almost a star here — Joshua Jenkins. This horridly-named thing was repeated almost nightly at the Bowery for some time to come. It and The Tower of Nesle, Dominique the Possessed, Comfortable Lodgings, were offered in different combinations throughout the rest of February. The only thing to relieve the tension on March 4th, when The Murderers of Grenoble began the programme and The Cannibals ended it, was Rice's singing of Jim Crow

Mr. SINCLAIR AS PRINCE O
Opera of the Cabinet

JOHN SINCLAIR IN THE CABINET

SAMUEL BUTLER AS HAMLET

GEORGE WASHINGTON DIXON

and the acting of Call Again To-Morrow, which, we remember, had first been acted at the Park on January 1st, and humanised the Bowery bill of March 1st. At the Bowery Gates was Dick Neverpay. Anderson had returned in favourite Irish characters.

A striking bill was that of March 11th, when Kabri, The Murderers of Grenoble and The Cannibals made a trio not soon to be forgotten; the only redeeming feature was the Jim Crow of Rice, now almost a fixture, like the dancing of Louisa Johnson, in every bill. But on March 12th, James Anderson brought more cheer when he acted Phelim, in The Widow's Horse.

A farce by Woodworth — Blue Laws, or, Eighty Years Ago — was staged on March 15th, with McKinney as Deacon Cantwell, Gates as Timothy Shrewdboy (evidently a stage Yankee), Jones as Charles Cantwell, and Mrs. Conway as Rebecca. This ran a rather good course, and on March 23rd the Mirror states that "it has been several times represented with marked approbation. This is the second successful piece this author has furnished the stage in the course of a few weeks." But another melodrama was ready on the 20th — The French Buccaniers, with Jones and McKinney in the leading parts. On the 21st, The Cannibals, Blue Laws, and The French Buccaniers united in one bill, to the end of a perfect joy. How could the gods eat of such highly spiced ambrosia, night after night?

Something like this question must have come to Hamblin. At any rate, on March 22nd, he presented J. J. Adams as Hamlet, and, on the 23rd, as Rolla. But on the 25th, he went back to The Tower of Nesle, Teddy the Tiler (of course with Anderson) and The Cannibals. That ended it. Melodrama had carried him through the bad winter, and melodrama shut him up. On March 26th, we were apprised that, by contract with the Italian Opera Company, the theatre would remain closed till April 8th.

Italian Opera at the Bowery

As a matter of fact, it did not open till the 10th, when Cenerentola, which had begun the season of opera at Richmond Hill, was used for the same purpose here. In it Pedrotti sang Cenerentola for the first time in New York, the other parts being sustained by Montresor, Ferrero, Orlandi, Fornasari, Mme. Marozzi, and Mme. Verducci. They also sang (April 12th) Elisa e Claudio, Fornasari appearing for the first time in Corsetti's old part of Arnoldo. On the 13th, Il Pirata followed. Their next offering (April 16th) was new (for them) in New York — Rossini's Otello, not heard here since it was sung in 1825–26, by the Garcia troupe. Montresor was Otello, Corsetti Iago, Pedrotti Desdemona, and Verducci Emilia; the bill was repeated on April 18th. The Italian season was, I fear, not very remunerative; acts of Il Pirata and Elisa e Claudio — their two best hits — were given on April 20th, and the artists indulged in a concert on the 27th.

A new lease of life came with their first New York production of Il Barbiere di Siviglia, on April 30th, May 2nd, 4th, and 9th. Pedrotti's Rosina, Montresor's Count, and Fornasari's Figaro would have been things to hear, I well believe. The other parts were filled by Corsetti, Sapignoli, Orlandi and Mme. Verducci. The last production of the season was Rossini's opera, L'Inganno Felice, sung on May 11th, with Montresor as Bertrando, Ferrero as Ormondo, Fornasari as Batone, Orlandi as Tarabotto, and Mme. Pedrotti as Isabella. Except for benefits, this ended the Italians at the Bowery. I shall speak fully of these singers when I take up the account of their activities, earlier in the season, at Richmond Hill.

Meantime, on alternate nights, beginning on April 15th, Hamblin made another attempt to revive interest in the "legitimate." Booth was brought out as Richard III. On the 17th Hamblin's Rolla was supported by Mrs. McClure's Elvira and Mrs. Conway's Cora; on the 19th his Fazio was matched with Mrs. McClure's Bianca. Miss Lane — the great Mrs. John Drew of later years — was Clara. On this latter evening, E. S. Conner made his first appearance in New York as Scamper, in The Promissory Note, and Rice played Wormwood to the Mrs. Corset of Mrs. Kinlock (she had played Elizabeth in Richard III, on the 15th).

But it would not do. When Hamblin and Mrs. McClure acted Macbeth on April 22nd, the bill was tagged with those wretched Cannibals! Yet the effort still persisted. Passing by the appearance of "Jim Crow" as Billy Black, on April 26th and May 1st, we arrive at The Stranger (May 3rd), with Hamblin and Mrs. McClure (now obviously supplying the place left vacant several months ago by the unhappy Mrs. Hamblin). But Miss Vincent returned on the 6th in her best-liked part of Julia, in The Hunchback, and united with Hamblin, on the 8th, in Romeo and Juliet. Let us remember that Louisa Lane — aged thirteen — was now here playing all sorts of "utility" on a stage on which in 1828 she had, as a child of eight, been an acknowledged star. Her mother, Mrs. Kinlock (or Kinloch), we have already greeted.

THALABA THE DESTROYER

It must be admitted that, with all the melodramatic spasms, Hamblin had not quite hit the public taste of 1832–33; this he was now to do in two or three productions to be chronicled. The first was an adaptation of Southey's fantastic poem, Thalaba the Destroyer, which was brought out with splendid scenery, machinery, costumes, music, etc., on May 13th. The cast printed in the Evening Post of May 15th was as follows:

Thalaba	Mr. G. Jones	Abdalda	Mr. McKinney
Moath	Mr. McClure	Hafna	Mr. W. Wheatley
Sambo	Mr. Gates	Zalem	Mr. Lewis
Sultan	Mr. Conner	Ali	Mr. Lennox

Oneiza	Mrs. Conway	Zeinah	Mrs. Kinlock
Kawla	Mrs. McClure	Okbah	Mr. Taylor
Marmina	Miss Lane	Hag	Mr. Collins

An excellent impression of the play and its scenery may be gathered from the advertisement, in the same issue of the Post.

Such combination of Christmas pantomime and fairy lore seemed very grand to playgoers, both here and in England, in 1833, and for a quarter-century beyond. Laugh not at our grandparents; they also, doubtless, could chatter about art as well as we. At any rate, Thalaba was Hamblin's first great success in a troubled season; it was given every night as an afterpiece, to Hamblin's own performances in the " legitimate," or (sometimes) with The Cannibals and other horrific things. But in those days one could not settle comfortably into an uninterrupted run. Forbes had to make his début on May 29th as Hamlet (as if any one wanted him!) and to play Cassius on June 3rd, for Hamblin's benefit, when once more Cooper acted Antony, Mrs. McClure Portia, and Hamblin Brutus. Naomi Vincent also appeared as Kate O'Brien, in which she must have been charming. And now, on June 1st, came another — I blush as I write the name — Winkey the Witch, or, the Enchanted Girdle. The reader can imagine the actors: McKinney as Hassan, Jones as Mustapha, Gates as Zimzim, Sowerby as Binbi, Mrs. Conway as Zobide, and Mrs. Kinlock as Kalida. For the last twenty-five years playgoers had revelled in Oriental tales and Oriental scenery; how had they endured the nonsense of it so long, even in those days of Lalla Rookh? Certainly the far East came to Ellis Island on the evening of June 4th, when Winkey the Witch paired with Thalaba the Destroyer to the æsthetic joy of a summer congregation.

Something different transfigured the evening of June 7th, when Cooper attempted his last new part — Master Walter, in The Hunchback — and Bayle Bernard's long-lived farce of The Nervous Man and The Man of Nerve was first produced in this city. In it Farren played Aspen, and Tuthill (who had recently rejoined the company) was McShane; thus were the title-parts, afterwards so well played by Placide and Power, by Blake and Brougham, accounted for on this night. McKinney enacted Lord Lounge, George Jones Captain Burnish, McClure Vivian, and Mrs. Conway Lady Leech. It was repeated frequently, in rapid succession; in truth, the farce is excellent, on a well-worn scheme.

More Melodrama

But faster came the blows. Another melodrama, The Red Riven, or, the Mill of Glaris, on June 14th, revealed McKinney as Red Riven, Taylor as Darwen, Gates as Malcoff, and Mrs. McClure as Oliska. If Red, why not Black — and soon? Hence on June 22nd, we get The Bravo, or, the

Black Gondola, and on the waves of success it rides, with Tuthill as Antonio, and Mrs. McClure as Gelsomina. We are so wrought up by this that we almost endure another prodigy — Master St. Luke, son of the orchestra leader — who came out, between play and farce, to play a sweet solo on the violin. And on the 20th, Louisa Lane had been Norah, in The Poor Soldier.

Will Hamblin have no mercy on us? He will not. On June 25th he insists on our taking The Charcoal Burner, or, the Dropping Well of Knareborough, and, whether we like it or not, we first-nighters must rally to see McKinney as Paynent Arden, Jones as Edmund, Gates as Valentine Verdict, Farren as Matthew Esdale, Mrs. McClure as Edith Harrington, and Mrs. Conway as Barbara Jones. This piece, by George Almar, was an importation from the Surrey Theatre, London, and we shall not soon lose its fateful flicker.

Mercy? not while the season lasts, and melodramas can be glued together! Here, on June 28th, is Hofer, the "Tell" of the Tyrol, and here is its cast:

Andreas Hofer	Mr. G. Jones	Ebrick	Mr. McKinney
Homayr	Mr. Taylor	Bison	Mr. Collins
Chastelar	Mr. Lewis	Peasant	Mr. Wallack
Harpinger	Mr. Wheatley	Marie	Mrs. Conway
Donay	Mr. McClure	Maulette	Mrs. Kinlock
Ditfurt	Mr. Lennox	Josephine	Miss Lane
Job Spokewoppen	Mr. Gates	Mme. Rougegorge	Mr. Farren
Stitchback	Mr. Sowerby		

I give this cast to show the "strength" of the company, which, indeed, is weak. Yet in weakness here lies strength to come; the Wheatley and Wallack noted are very young men, some day to be celebrated as William Wheatley, light comedian and producer of The Black Crook, and J. W. Wallack, Jr., son of Henry Wallack, and one of the best melodramatic actors in the decade of 1860. The Miss Lane, of course, is our beloved Mrs. John Drew, the incomparable Mrs. Malaprop of later years. The Bowery, then, might be considered in June 1833 more as a cradle or nursery of talent than as a company of the perfect.

Mercy? Not Hamblin! More melodrama must we endure, before they bring forth the fiery untamed steed for Mazeppa, on July 22nd. Here, for instance, is the "tragic play," The Warden of Galway, on July 1st, with Tuthill as Walter Lynch, who, like Lucius Junius Brutus, killed his own son in reverence of the law, with George Jones as the son, McKinney as Oscar Connor, McClure as the Priest, and Mrs. McClure as Anastatia. And on July 8th, when Rice had another benefit, we must sit through Black Beard, or, the Crew of the Revenge. Here is the cast: Black Beard, G. Jones; Grim, Tuthill; Block, McGuire; Susan (disguised as a sailor), Miss Lane; Grapple, Taylor; Iron Cutter, Collins; Stern, Wheatley; Will Hawser, McKinney; Bobby Buttermilk, Gates; Abdallah, Lennox; Ora, Mrs.

Kinlock; Ismene, Mrs. Conway. There is nearly the entire *corps dramatique* in the *dramatis personae* of a dying thing. The piece ran nearly every night for the first two weeks after its production.

MAZEPPA; OH! HUSH!

Red Riven, The Bravo, The Charcoal Burner, Hofer, The Warden of Galway, Black Beard: what a fearsome list, even without bloodcurdling sub-titles! And all were swept off the stage by a really enormous success brought out on July 22nd; an adaptation of Mazeppa, that carried Hamblin safely over the summer and into the season of 1833–34. Barnes had tried a version of the poem at Richmond Hill previously, but his lease was expiring, his business was bad, and the piece came too late to save the day for him. Hamblin, however, was carried by the steed of Mazeppa far over troublous land and water of debt and distress, and arrived, like the hero, into a kingdom that knows no worry. The cast was:

Castellan	Mr. McClure	Zimba	Mr. Beckwell
Rudziloff	Mr. Collins	Thamar	Mr. Lennox
Premislaus	Mr. Taylor	Koscar	Mr. McGuire
Drolinsko	Mr. Gates	Zemila	Mrs. Conway
Officer	Mr. Wheatley	Agatha	Mrs. Kinlock
Mazeppa	Mr. Gale	Oneiza	Mrs. Gale
Abder Khan	Mr. McKinney	Olinska	Mrs. McClure
Kadach	Mr. Lewis		

The scenery indicated on the bill of the first night, from which I copied the cast, includes a "grand Moving Panorama of the Banks of the Dnieper, the Confines of Tartary, Wolf's Hollow, a Mountain Torrent, and the Desert." On July 30th, Miss Lane succeeded Mrs. Conway as Zemila. Mrs. Drew, in her Autobiography, says that "in consequence of a lady's illness, I got a little chamber-maid's part, with a front scene with Mr. Gates, the popular comedian, and sang a little song called 'Nice Young Maiden' for forty-eight successive nights, and was very happy, for my song was always encored." She also states that Farren, the stage manager, said that this wonderful show was got up "at an expense of exactly $100, and they made thousands from it." At any rate, it ran every night, and they needed nothing else, except Jim Crow Rice, who was also there to make success a triumph.

On August 15th Rice supplemented Mazeppa with Oh! Hush! or, the Wirginny Cupids, an Ethiopian concoction that simply convulsed the audience with laughter and almost shook the building. To his last days on the stage this was one of the greatest favourites in Rice's repertoire. The cast now included Rice as Gumbo Cuff, Anderson as Prompter, Lewis as Colonel Ben, McGuire as Clem Williams, young Wallack as Joe Filip, Lennox as Pete Wilson, Beckwell as a Watchman, Collins as Dinah Rose, and Hanson as Johnson. One sees that with this poor support, Rice must have been the whole show.

Hamblin needed nothing more now; Mazeppa and Oh! Hush! were gold mines that he assiduously worked through August. The next season may be assumed to begin by September 1st; we therefore leave him in the full-tide of prosperity to pass to a house whose fortunes were destined to be of a very opposite character.

Richmond Hill Theatre: Italian Opera

The first attempt to establish a regular Italian Opera institution in New York occurred in the season of 1832–33; the appearances of the Garcia troupe (1825–26) at the Park were interspersed between performances of the regular theatre, and could have been regarded only as incidental to the main matter of the drama. But in late September 1832, the papers began advertising a season of Italian opera, inviting subscriptions for thirty-five performances to be given during the months of October, November and December. If I had been a native of the town at that time I should have doubted the ability of the projectors to provide a season of such length, especially as the number of operas proposed to be given was very small. The Metropolitan Opera House, a hundred years later, could not possibly carry on a season of thirty-five nights with so limited a repertoire.

The general adviser to the scheme was Signor Lorenzo Da Ponte, friend of Mozart, librettist of Don Giovanni, and more recently Professor of Italian at Columbia College. The connection of Mozart's famous librettist dignified for all time this initial independent operatic enterprise. The general management is stated by Ireland to have been entrusted to the elder Montresor. The advertisement in the American of September 29th names Mario Bragaldi as scene-painter, and Alberto Bazzani as principal costumer. The opening opera (Rossini's La Cenerentola) enlisted, on October 6th, a cast including G. B. Montresor as Prince Ramiro, Ernesto Orlandi as Don Magnifico, L. Fornasari as Dandini, Placci as Alidoro, Signora Albina Stella as the heroine, Signora L. Marozzi as Clorinda, and Signora T. Verducci as Tisbe. The director was Antonio Bagioli, the leader of the choruses Carlo Salvioni, and the first violin and conductor Michele Rapetti. A good orchestra was so great a rarity in those days that the advertisement gives the full band: Schmidt, Croce, Comi, Mayers, Dumasant, violins; Able, Lanna, violas; Casolani, contra-basso; Hutet, 'cello; Paggi, Conti, oboes; Gardenghi, bassoon; Flottes, flute; Guillaud, Schutter, clarionets; Nidus and one unnamed, horns; Cioffi, trombone; Nelson, trumpet. These twenty may be compared with the twenty-four who supported in 1825 the pillar of flaming song that was Malibran-Garcia. The prices for the Richmond Hill opera were $1.50 for the first and second row of boxes and for the "orchestral seats"; $1 for the third tier of boxes and the pit. And "Carriages will drive in at the great entrance from Varick street, and pass out through the portal into Charlton street."

The names of the chief singers were doubtless strange to the majority of attendants at the first performance. According to records of the time, the part of Cenerentola was sung by Signora Stella at very short notice; another singer had failed to arrive. In any case, the lady made a miserable failure in the Italian version of a part so many times brilliantly sung in Italian by Malibran and in English by Mrs. Austin and Miss Hughes. The choice of La Cenerentola was very unwise, and can be explained only on the score of general owl-like vanity on the part of the directors. The American of October 8th gives a brief account of the opening performance: "No such orchestra was . . . ever before heard in this country . . . the overture was listened to with breathless attention. . . . For the worn and dirty finery at the Park, we had new and appropriate dresses." The bass of Fornasari excels the fine Angrisani's "in flexibility, depth, compass and justness. The tenor of Sig. *Montresor* is superior to that of *Garcia,* as we heard it here"; he sang "with inimitable ease and fluency"; and without the ornamentation "with which Garcia sometimes disguised the inability to sustain his voice." And Orlandi eclipsed Rosich in acting and singing. But, alas! Signora Stella was no match for the glorious Malibran.

The Mirror of October 13th is more diffuse and more informing, but I must hurry to other things. I need hardly tell the reader that two of the performers — Montresor and Fornasari — were admirable artists, Fornasari afterwards acquiring a great European reputation. It is amusing to see the Mirror demanding of him a greater use of the *portamento,* a trick especially disliked today.

The utter failure of Signora Stella is indicated in the advertisement of October 11th: "Owing to the non-arrival of Signora Fabrica Montresor, originally intended for the part of Cenerentola, the Managers of the Italian opera have been induced to give the part of Cenerentola to Signora Saccomani, who will make her first appearance on this evening, 11th inst." Even this substitute was a failure, as we learn from the Mirror of October 20th: "With regard to the personal appearance and acting of this lady, the change is for the better; but for singing, there is very little choice between them." Montresor's style "is generally good, excepting the use of the falsetto, which is considered a blemish in the Italian school, is fast wearing out in the French, and which we dislike in any school." Fornasari "improves upon us: his intonation . . . is excellent; his execution of rapid passages at all times neat, and sometimes brilliant, but his progression from note to note is short and abrupt; the absence of the *portamento* being indicative of a bad school."

But what is Cinderella without Cinderella? Nevertheless the performance limped on for two or three repetitions weekly, until October 18th, when the aspect of affairs changed completely by the production of Mercadante's Elisa e Claudio, with the first appearance of Edelaide Pedrotti, who made the greatest sensation since the days of the Signorina. The opera itself succeeded, but it was the new *donna seria* who won all hearts. Pedrotti had faults, but, like many singers, she hid them by the exploitation of a very interesting personality. The cast of the opera was as follows:

Count Arnoldo	Signor Giuseppe Corsetti	Luca	Signor Giuliano Placci
Marquis Tricotazi	Signor Ernesto Orlandi	Silva	Signora Enrichetta Salvioni
Claudio	Signor G. B. Montresor	Carlotta	Signora Lorenza Marozzi
Celso	Signor Francesco Sapignoli	Elisa	Signora Edelaide Pedrotti

The American of October 19th is enthusiastic, but I cannot reprint its review, which included advertisement for the lease or purchase of ground on which to build an opera-house — first of such schemes in New York, and later generally swallowed up in the maw of the real estate business — a scheme, however, then soon to result in the Opera House at Leonard and Church Streets.

The review in the Mirror of November 3rd, is illuminating; according to Ireland, it was written by Berkeley, "a celebrated connoisseur":

> The chief feature of the piece was Madame Pedrotti. This lady, the *donna seria* of the company, has a full soprano voice, of considerable extent, good quality, and great power. Her person is handsome, rather on the large scale. Her features, as is the case with most dark women, light up extremely well before the lamps; and she possesses that all-powerful dramatic organ, an eye of fire and expression. In her action, she is easy, graceful, and impressive. . . . Her intonation is faultless, her style good, and her tact excellent. She uses the piano and the forte, the light and shade of singing, with great effect. Her execution is probably the least perfect part; but, nevertheless, she evidently knows so well where to turn to conceal the weak parts, and give weight to the strong, that none but professional or very studied observers would arrive at this conclusion. In the opening scene, she attempted a shake . . . which was by no means a happy effort; and her endeavor to descend by semitones in the finale was a failure.

Here at last is a great success, artistic, if not financial. Elisa e Claudio was sung for the sixth time on October 29th. The season had now been going since October 6th, and only two operas so far produced. How would present-day subscribers endure this monotony? Another novelty came at last on November 5th, when Rossini's L'Italiana in Algeri enlisted Fornasari as Mustapha, Sapignoli as Ali, Manetti as Lindoro, Orlandi as Thaddeus, Signora Verducci as Elvira, Signora Marozzi as Zulima, and Signora Saccomani as Isabella. The American of the 7th announces the substitution of Elisa e Claudio for the Rossini opera "which the managers never ought to have produced," until they could do so "with competent performers."

It was not again given till the 17th. That was the twenty-first subscription night, with, so far, only three operas produced. Signor Pedrotti now sang Lindoro, and Mme. Brichta, the well-known contralto, attempted Isabella (the leading female character). Evidently, L'Italiana did not succeed very well; Elisa e Claudio was often repeated.

On December 5th, however, came the fourth and last production — Bellini's once-celebrated Il Pirata. The leading parts were assigned to Fornasari (Duca di Caldora), Montresor (Gualtiero), Placci (Itulbo), Sapignoli (Godfredo), Signora Verducci (Adele), and Signora Pedrotti (Imogene). This performance ranked with that of Elisa e Claudio, forming with it a union of high success. It was sung on every opera night until the close of the term, when, the thirty-fifth subscription performance being given, it was proved conclusively that an opera season could be carried through — even with a loss. The Mirror of December 15th thus speaks of the three leading singers:

> Mr. *Montresor* has a part better suited to his voice than any we have yet heard him in. . . . We adhere to our original opinion, that he is the best instructed singer in the company. . . . The part of Imogene was acted beautifully by *Pedrotti*. Her singing was exceedingly good. Her voice is an organ of great power and good quality. . . . If we must point out any defect, it would be occasionally a clumsiness of execution, and a failure in the attempt at the chromatic scale. . . . *Fornasari* is certainly a very good looking man, with a very fine voice; but there is a tremor about it continually, and his progression from note to note is imperfect.

After the close of the season (December 21st) the Italians performed Rossini's Moses in Egypt as an oratorio, using the Masonic Hall as an auditorium. The first rendering was on December 22nd. On December 24th they gave it in the large room of the City Hotel. Fornasari sang Pharaoh, Corsetti Moses, Montresor Osiris, Pedrotti Aaron, Sapignoli Mambre, Signora Pedrotti Eicia, and Signora Marozzi Amaltea. And now, encouraged by these efforts, they opened the little Richmond Hill Theatre again, for Fornasari's benefit, on the 26th, with Il Pirata, and offered Elisa e Claudio once more, on the 27th.

We have seen that, on January 2nd, Signora Pedrotti boldly carried her benefit to the larger and more beautiful auditorium of the Bowery Theatre; there, according to the American of January 3rd, she had a success quite impossible in what the reviewer calls "the miserable shell" in which she had formerly sung.

BARNES RESUMES AT RICHMOND HILL

Barnes, whose light in the preceding season had been extinguished by cholera bacilli, resumed operations at the little west-side theatre, on January

1st. He presented Romeo and Juliet, with Alexina Fisher as Juliet, Thayer as Mercutio, Romeo by a negligible Harvey, from the Bath Theatre, England. Like Master, Like Man, followed, with Barnes as Sancho, and a Miss Celeste as Leonora. Danforth Marble then recited a Yankee story, and High Life below Stairs ended the lavish feast, with Thayer as My Lord Duke, and Barnes as Lovel. The fare was lavish, but not seductive. On January 3rd appeared for the first time Clara Woodhull, daughter of the recently deceased actor. She played Amelia in Lovers' Vows (how long the sentimental play had lasted!), Mrs. Barnes being Agatha, Mrs. Walstein the Cottager's Wife, Foot Wildenheim, Thayer Frederick, and Barnes Verdun. That cast seemed more like the Park than the Park cast itself for that very night, when Mason, Placide, Wilkinson, and Mrs. Sharpe gave The Young Quaker. At the Richmond Hill the bill also included Barnes and Miss Celeste in The Illustrious Stranger, and Raising the Wind, with Thayer as Jeremy Diddler, Barnes as Sam, Mrs. Walstein as Miss Durable, and Miss Smith (back from the Park) as Peggy. Surely Barnes could muster strong companies, if he could find sufficiently attractive plays in which to exhibit their talents!

On January 4th, Alexina Fisher enacted Young Norval, with C. Flynn as Randolph, Foot as Old Norval, and Mrs. Barnes as Lady Randolph. Barnes followed in Family Jars, and Alexina Fisher and Thayer then played in Matrimony. The Commercial and the American failing, I must pass to the Post for news. Mrs. Barnes supplanted Harvey as Romeo, on January 7th, the bill also including Blue Devils, with Thayer as Megrim and Clara Woodhull as Annette. Likewise Barnes threw in Sprigs of Laurel, in which Mrs. Marshall was Mary, and he Nipperkin. On the 8th (a holiday, of course) Thayer played the lugubrious Barnwell, with Mrs. Barnes as Millwood, and Miss Woodhull as Maria. Thayer and Miss Woodhull also added The Bride of Abydos. Who was the Mr. Edwin, who played Pierre, on January 9th, with Mrs. Barnes as Belvidera, and Judah as Jaffier? On the same night, Graham, a singer of the season before, dared — as Blakeley recently had done at the Park — to sing Jim Crow. Booth and the Bowery actors played here on the 10th — the night of Montresor's benefit at the Bowery. A Miss Anson made her first appearance at the Richmond Hill on the 10th as Julia in Guy Mannering (Clara Woodhull being Lucy, and B. Phillips Henry), and as Aurelia in The Young Widow (with Thayer as Splash). On the same night Alexina Fisher romped as Little Pickle. Booth acted Sir Giles Overreach on the 12th, aided by the Bowery company; the Bowery was given over to the Italian singers, who had hired the house for one night, prior to their departure for Philadelphia. The joint benefit and last appearance of Thayer and Alexina Fisher occurred on the 14th; they gave scenes from several plays. On the same night, was evidenced how deeply the Rice craze had gone: McGuire and Graham presented an act, The Ethiopian Rivals, or Jim and Jack Crow. It was repeated on the 15th, Miss Anson appearing, also, as Zelinda in The Slave, and as Harriet, in The Hundred-Pound Note. Marble contributed a Yankee story. A weak cast of Pizarro, on January 16th (Clara Woodhull's benefit) presented the lady as Cora, Mrs. Barnes (for the first time in this city) as Elvira, Edwin as Rolla, and Courtney as Pizarro.

I fear all was not going well with Barnes in these worst days of the theatrical season; his offerings cannot compare with those of the preceding year. Where, by the way, were Hilson and his lovely wife? Mrs. Barnes's support in Jane Shore on January 18th was feeble: Alicia by Miss Ingleson (her first appearance on any stage), Dumont by Edwin, and Hastings by Judah. Yet, on January 21st, the piece was repeated, because Miss Ingleson was "received with the most unbounded applause by a crowded house." Who was the Fenno who, on the same night, played Tom King in M. Tonson, with Miss Anson as Madame Bellegarde?

Barnes's first novelty was The Cold Stricken, or, the Widow's Curse, played on January 22nd, the cast including Judah as Mr. Ringold, McGuire as Gregory, Mrs. Barnes (alas!) as Judith Blake, and Miss Ingleson as Katharine. The latter lady appeared as another Katharine on the 23rd, her Petruchio being Judah, who often played the part in these days. On January 28th, we are surprised to find George Jones, from the Bowery (the Bowery that night being devoted to a fireman's ball), here as Benedick; his Beatrice was Miss Ingleson, his Dogberry, tried and true, was Barnes. On January 31st, Houpt, from New Orleans (one day to marry Emily Mestayer) appeared as The Stranger, and, on February 2nd, as Herbert in the burletta of The Two Friends. In the last, Miss Anson was Rose, Mrs. Barnes Elinor, Judah was Ambrose, and Fenno Valentine. I repeat these partial casts, to familiarise the reader with Barnes's forces.

At the same time, I admit they are hardly worth repeating, except for purposes of record. The company was half amateur, the plays old and fusty. And now — ominous sign! — the benefits began. Mrs. Walstein's on February 4th brought out The Free Knights, with Judah, Courtney, Barnes, Mrs. Barnes, and Miss Anson. For his, on the 6th, Marble actually played Martin Heywood; he also appeared as Jerry, in She Would Be a Soldier, the important parts of the Indian Chief and Pendragon falling to "gentlemen." "A gentleman" also played Looney McTwolter, and "a small gentleman" Deputy Bull. Who could be induced to invest in a ticket for so uncertain an offering — unless to "guy" the performers? But here is more: De Angelis (does the reader recall him?) played Dr. Ollapod on the 7th, and on the same night, Rumfustion Inamorato presented Graham as Inamorato and Miss Celeste as Squalerino. I suspect Barnes now had his back to the wall; about this time the friendly Mirror begins almost pleading with the public to attend his performances. Poor Barnes!

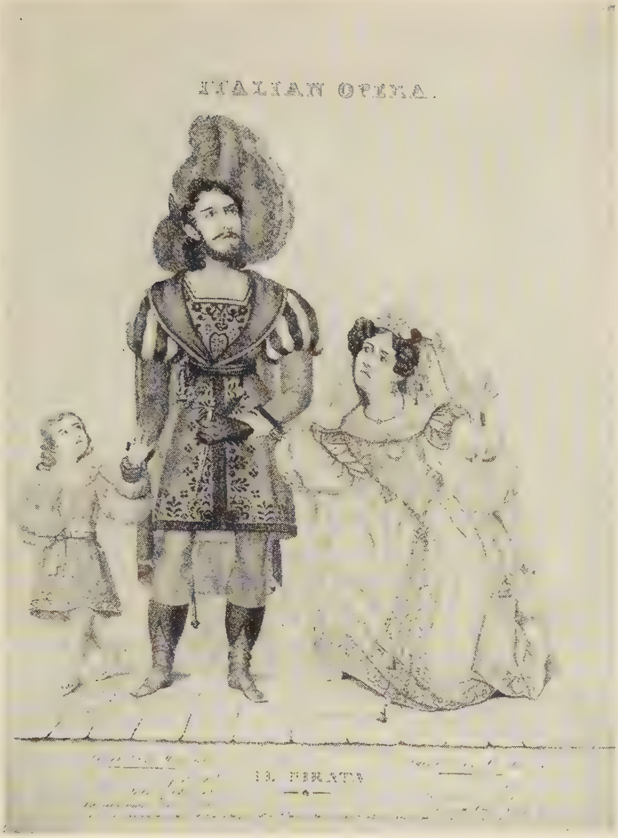
It is very trying to record the appearances of nonentities: Tom and Jerry, for instance, on the 8th, with Huntley as Tom, McGuire as Jerry, Judah (something above a nonentity) as Logic, and Miss Anson as Kate; or Octavian by Houpt, on the 9th, followed by two scenes from King Lear, interpreted by Courtney!

Yet, on February 11th, a spark flew upwards, when Mrs. Barnes, for her benefit, gave Fanny Kemble's play, Francis I, some days before the author acted it at the Park. Here, Mrs. Barnes played Louisa of Savoy, Clara Woodhull Françoise, Judah Francis I, Houpt Charles of Bourbon, Burnett Charles of Alençon, and Marble Clément Marot. Mrs. Barnes ended the evening in her old success — Aladdin. On the 12th Houpt played Albert, in The Gambler's Fate. The next night Judah was Richard III, Houpt Richmond, Mrs. Barnes Elizabeth, and Miss Woodhull Lady Anne. Francis I was repeated on the 14th; on the 18th, Mr. and Mrs. Charles R. Thorne were added to the weak force, appearing as Carwin and Thérèse. What thinks the reader of the stellar quality of De Angelis's benefit bill on the 20th, when his Pescara was matched by the Hemeya of Hazard, the Malec of Bertram, and (again alas!) the Florinda of Mrs. Barnes? The bill ended with Edwin as Luke the Labourer. On the 22nd, the Thornes were Magua and Cora, in The Last of the Mohicans.

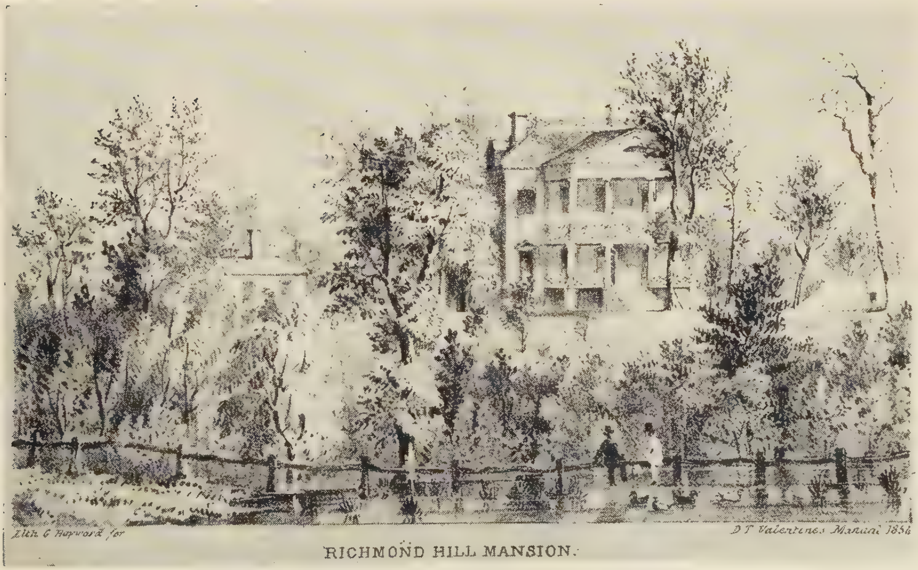
The season simply died. One expiring gasp was that of February 22nd, when, to celebrate the day, an occasional piece emerged under the name of Washington and American Freedom, or, Kingsbridge Cottage. In the cast were Courtney, Houpt, Fenno, and Miss Celeste. The Thornes played two nights more (as Martin Heywood and Rachel, on the 24th, and in The Ruffian Boy, on the 25th), but, by February 26th, everybody was glad, I suspect, to see the establishment close. Poor Barnes! poor Mrs. Barnes of glorious memory!

Amphitheatre, Richmond Hill

When the house opened on March 4th, it did so as an equestrian establishment. J. W. Bancker led the equestrian procession. There was exhibited a wonderful horse, Mokarra; Shay juggled, Vail, the Herculean performer also obliged, and McGuire and Graham sang. A farce ended the show. In later bills, Sweet performed on the elastic cord, and as equestrian. Ring performances tided the establishment through March, with (beginning on March 13th) "the laughable farce" of El Hyder (of course). Valentine and Orson (also of course) was brought out on the 18th. And — I weep as I write — Mrs. Barnes played Aladdin on the 22nd. This seems to me very dreadful, and all the more galling in view of Fanny Kemble's overwhelming success at the Park, the scene of Mrs. Barnes's former triumphs. Clara Woodhull was here, also, playing Zada in El Hyder, on the 26th; her uncle, John Woodhull, acted Timour the Tartar, on April 2nd,



MONTRESOR AND SIGNORA PEDROTTI



RICHMOND HILL MANSION AND THEATRE

to Mrs. Barnes's Zorilda. I doubt if Mrs. Barnes could ever recover the prestige lost by these performances at the Circus. Other actors of note, however, were enlisted. Judah played Bob Logic on April 5th, with Gates as Jemmy Green, and — this is more than we can bear! — Mrs. Barnes as Kate. Gates, Johnson and Mrs. Conway were seen in The Secret on the 6th; and what are "Two Vampo's," given on the 11th, and once or twice before, by Davis and Wilson?

MAZEPPA; END OF THE SEASON, 1832–1833

On April 18th, Barnes brought out Mazeppa, with an equestrian force, and with a cast including Judah as Mazeppa, Woodhull as Abder Khan, Barnes as Drolinsko, Courtney as Thamar, Fenno as Zeruba, Lindsley as the Castellan, J. Herbert as Rudziloff, Mrs. Barnes as Olinska, Miss Woodhull as Zemila, and Mrs. Walstein as Agatha and Oneiza. This was Barnes's first success, and, if he could have continued, he might have restored his fallen fortunes. But his lease expired on April 30th. Before that, however, Mazeppa was given nightly, with one exception, to the very end.

The house opened again on May 29th, with Charles Young as manager, and Thomas Flynn as stage-manager. Actors appearing in familiar pieces were Barnes, Mr. and Mrs. Flynn, Mrs. Richer, Lindsley, Foot, Miss Woodhull, J. Herbert. I find no notice after the performance of June 8th.

Ireland states that Moses S. Phillips in early summer tried to rehabilitate the place, with performances by Mrs. Duff, Mr. and Mrs. Hilson, F. Brown, Forbes, and Hyatt. Mrs. Duff played, for her benefit, Katharine in Katharine and Petruchio, in which we have seen her once, at least, before. The Post advertised Hilson's benefit on July 15th; he and his wife acted Martin and Rachel Heywood, with Young as Silver Jack, and Hyatt as Bullfrog; Mrs. Duff gave the last act of Jane Shore, and the Hilsons ended as Paul Pry and Phœbe. Fine, also, was Mrs. Hilson's benefit, on July 22nd, when was brought out, for the first time, Knowles's play of The Wife, with Hilson as St. Pierre (had he forgotten he was a born comedian?), John Woodhull as Leonardo, Flynn as Bartolo, Courtney as Ferrardo, Young as Antonio, Mrs. Hilson as Mariana, and Miss Woodhull as Florabel. This is the cast as it stands in the Post — in some respects unlike Ireland's, who gives to Flynn the part of Leonardo and to Hyatt that of Bartolo. On the 7th of August, Hilson took a benefit, enacting the varied parts of Falstaff, Numpo, and Rolamo. This was his last appearance on the New York stage, his death occurring in Louisville a year later. Hilson was one of the most popular and versatile comedians ever known here.

During those weeks, Mrs. Duff, despondent from financial and family worries, and under drug influence, suddenly married Charles Young. She never lived with him, and the union was soon legally dissolved.

THE MUSEUMS, 1832–1833

The cholera closed Peale's in late summer, 1832. On September 3rd the American bore word that "This favorite fashionable resort has, during the temporary absence of the greater portion of the inhabitants, undergone numerous alterations and improvements, and no expense has been spared to render it still more attractive. The Proprietor hails with pleasure the re-appearance of his friends." Sutton filled four nights in early October with surprises of ventriloquism, and the Kendalls came shortly after, also for a limited period, in performances on the harp, the French horn and the French flageolet. On November 6th M'Cleary began a week's engagement, with something like that famous old lecture on Heads. The Wallace prodigies — William, John, Margaret and George — delighted from November 29th; they were joined on December 10th by the armless Nellis. This interesting combination held through February, 1833, with, from February 21st, the addition of Harrington, a ventriloquist from Boston. Absent for a while in March, the Wallaces returned in April. Obviously this was the children's hour at Peale's; Deborah Tripp, the mammoth infant, came back on April 29th, to exhibit her hugeness till May 11th. Harrington began again on May 14th. June 4th stressed an Ourang Outang, mounted in a glass case. A whale, dead and stuffed, rendered even more weighty some days of late June; but the little Wallaces were then again discoursing sweet music.

The foregoing makes important the pages of the American newspaper. The Commercial Advertiser brings to Peale's on July 8th Monsieur Schoumacher (Schoonmaker), a 17-year old violinist, and two harpist-sisters. Youth had, let me repeat, its fling at this establishment in 1832–33. A mermaid from Java caused wonder on July 19th, and divided attention with the returning Wallaces. Nothing further here need detain us before leaf-fall in the autumn.

All I know of the kangaroo featured at the American Museum, on September 20, 1832, is that (see the Post) "this singular animal was exhibited alive at the Bowery Menagerie." This Museum was singularly unvocal in advertisements to which I had access. On April 10th the Commercial Advertiser informs me that Nooser and his two little boys — "so much celebrated as musical performers" — were stationed here, and also Hanington, with "a wonderful and astonishing exhibition of Fancy Glass Working." This combination lasted till June made fragrant the summer gardens. The American Apollonicon from July 22nd fore-ran the mechanical music of which we, a century later, are so fond. It imitated a full band, or thunder, or the singing of birds, or an organ. So far as I can gather, the American, for the rest of the year, relied on its large collection of curiosities and its never-failing Cosmorama.

I add to the account exhibitions in May, at 94 Chatham Street, of a mermaid, " in a high state of preservation " and " well worthy the consideration of the curious." It was taken, alleges the Commercial, " in the East Indies," and brought here from Batavia. This really belonged in the regular museums, and was, probably, the odd fish of the same " species," displayed in July at Peale's. The age was preparing for Barnum. Finn blew glass, let me state, for months in 1833, at 202 Broadway.

CONCERTS, 1832-1833

Of course the summer gardens ordinarily provided music until frost bit the flowers. At Niblo's, for instance, an Italian orchestra tuned up in the Saloon, on September 25th. Possibly the opera at Richmond Hill reduced concert giving in the autumn, but heavy artillery boomed on November 22nd, and again on December 4th, when, according to the American, the New York Sacred Music Society rendered The Messiah, at the Society's Hall — Barrière's old theatre. W. Taylor, as conductor and leader, S. P. Taylor, organist, and Miss Hughes, Fehrmann, Jones, Pearson, and Norton, the trumpeter, bore the glad tidings to musical ears. I have already recorded performances by the Italian singers of Moses in Egypt; a third fell, on January 5th (according to the American), at the well-used City Hotel. The Commercial Advertiser lists the monthly concert of the New York Sacred Music Society on January 13th, in the Society's Hall, Chatham Street. The New York Amateur Music Fund Society held its anniversary concert and ball on the 22nd, at Tammany Hall; this, I take it, was not the more pretentious New York Musical Fund. The Euterpean Society, finally, exercised its ancient rite of an annual concert and ball, on the 31st, at the City Hotel. The Commercial names no soloists for any of these functions.

The New York Sacred Music Society gave its public rehearsal, on March 11th, at its Chatham Street hall, and the Handel and Haydn Society possessed the Franklin Street Church on March 14th. Again the Commercial, for both occasions, fails to cite soloists. My reader sees how many societies did their bit for music in that remote time; and some of their efforts seem interesting to posterity, if I may count myself part of that imposing myth. On April 17th, for instance, the Musical Fund Society, at the Hall of the Sacred Music Society (Chatham Street Chapel), engaged a starry host including Signora Pedrotti, Montresor, Fornasari, Corsetti, Pedrotti, Rapetti (leader), and J. Metz (piano). These events are scheduled in the Commercial Advertiser; the American treasures account (from April 22nd) of a more pretentious effort of the New York Sacred Music Society when, on April 27th, it gave, " for the first time in several years," Handel's Dettingen Te Deum. William Taylor was conductor and leader, Harrison organist, and Thornton director of the chorus. Mrs. Franklin (her first appearance), Fehrmann, Pearson, Earle and Thornton bore the solo burdens, and the instrumental performers were Norton (trumpet), Sage (first violin), and P. H. Taylor (flute).

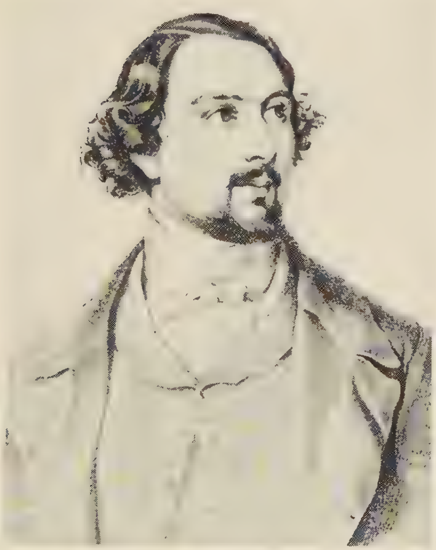
May 27th brought, saith the American, a grand benefit in Masonic Hall, for Signor Rapetti, "leader" of the ill-fated opera company. His best colleagues, Signora Pedrotti, Montresor and Fornasari, participated, as did Major, pianist, and Boudet, flautist. All, however, pales before announcement in the Commercial Advertiser of the Sacred Music Society's next flight — The Creation, given "for the first time in this city," at the Society's Hall, on June 27th, with Mrs. Austin, Mrs. Franklin, Jones and Fehrmann, and with U. C. Hill as leader. On July 29th — rather late in the season? — friends tendered a benefit to Da Ponte, the then venerable librettist of Mozart's Don Giovanni, and long resident in this city. The artists were the best of the recent opera, Signore Pedrotti and Saccomani, and Signori Montresor, Fornasari, Orlandi, and Corsetti, with Rapetti and Bagioli for instrumental work. This came off at Masonic Hall, which also housed, on August 28th, a concert of Vallière, pupil of the Royal Academy, Paris, who, on that evening, introduced himself in company with Louis Major, Charles S. Hutet, Mme. St. Clair, Hurteaux [*sic*], and Guerineau — these last from the French opera then in the city. These final items the American provides. One reflects, on leaving the concert-halls of 1832–33, on how greatly they had depended on the co-operation of singers from the Italian opera, and perhaps on those from the English forces at the Park Theatre.

NIBLO'S GARDEN, 1833

Possibly the most inspiriting of the summer music was at Niblo's. On June 5th, the American allows us to scent the cut roses and flowers of an exhibition then holding in that popular garden. Fireworks, arranged by Hall, and a military band gladdened early June. In the Saloon, on June 18th, Vincent Schmidt, "professor of the guitar, of Paris and Vienna," gave a concert, along with Edward Fehrmann. Their assistants were Klussmann (clarionet — first appearance), Martinez (or Martines, guitar), and Juan Manuel Cambeses (flute — first appearance). The square, one sees, is now complete; German, French and Italian musicians are joined by Spanish. A concert on June 25th, in the same saloon, introduced Louis Major, pianist from the "Conservatorio" at Paris, and Cesare Casolani, "first contra-basso of Italy"; they were "assisted by the best Professors of the city," including Cambeses, V. Schmidt, Klussmann and Rapetti. Corsetti sang. A second concert by Major and Casolani fell at Niblo's Saloon, on July 5th, with Klussmann, Hutet, and F. Prudhomme, a pupil of Talma, and from New Orleans — the last-named in recitations from Corneille. These and my following items may be found in the Commercial Advertiser or the Ameri-

RAPETTI, VIOLINIST

G. B. MONTRESOR



LUCIANO FORNASARI

SIGNORA PEDROTTI

can. Sutton, the ventriloquist, fireworks, and a band of German minstrels were at Niblo's in later July — the last-named, doubtless, in opposition to the Tyrolese at Castle Garden. For the benefit, in July, of Hanington, "decorative artist to the garden," a strong bill enlisted Schoumacher (*sic*) and his sisters, Sutton, the Canderbecks, Todd, and numerous others; besides, "an eminent professor will preside at the Piano Forte." On July 25th, J. M. Cambeses, flute-player to the ex-Emperor of Brazil, and Director of the Musical Departments in the Argentine Republic, gave a concert at Niblo's, in company with Schmidt, Klussmann, V. Schmidt, Hutet, Casolani, and other "professors." Wall, the Irish harper, harped on July 26th, and on August 2nd, "benefited," with the aid of Mrs. De Luce, Mrs. Singleton, Catley, Herrmann, Todd, Thornton and Harrison (piano). The Kendalls came on August 6th.

And at length, on August 8th, "in the splendid Saloon," Niblo arranged an old-time "gala," with Mme. Feron, Jones, Walton, Mrs. Austin, and an orchestra of sixteen (no less). A second "gala" on August 12th, added Orlandi to the list, and led up to "the Grandest Night of the season," on the 19th, with the same excellent artists. With that fine quintette of singers Herr Meyer, "of Germany," first "clarionetted" in America, on August 22nd and 26th. Bravo, Niblo! Yet we must admit that the vocal performances were of popular ballads. Saubert came, on August 27th, with Experimental Philosophy, Mimical Illusions, and Magical Displays. The "last of the great concerts" fell on August 29th, when Keene, "lately returned from the West Indies," joined Mrs. Austin, Mme. Feron, Orlandi and Walton in a sunburst of song. "In consequence of repeated application," easily understood, Niblo had another "gala" on September 5th, Mme. Marozzi, Mme. Feron, Keene, Corsetti and Orlandi supplying the vocal delights. Carl Wohning and Carl Wohning, Jr., of the Chapel Royal of the King of Prussia, were among the "eminent" professors assisting. Fireworks, intermittent till then, took the lead on September 10th, when first blazed up The Siege of Antwerp, by F. Grain, with 12000 square feet of canvas, and with I know not how many rockets and coruscations. The spectacle was given about once a week till October 14th, when Hall had his well-earned benefit.

Castle Garden, 1833

C. F. Durant let it be known, through the American, that he expected to go up in a balloon, from Castle Garden, on the afternoon of May 29th. Next day the American declares the ascension was very striking and successful. Durant struck clouds, but thought he reached an altitude of 17,000 feet. He was carried, he believed, seaward, and finally landed somewhere in Westchester. In the same paper, H. Marsh informed us that on June 3rd would be shot off the first fireworks of the season, arranged (since Hall had gone to Niblo's) by William Stanton, of London Vauxhall. Durant's sixth ascension was scheduled for June 14th. Black Hawk, the Indian Chief, was to be present; he also witnessed the fireworks on June 17th. The 21st brought martial music from the band of Thomas Dilks.

The Tyrolese Minstrels warbled here on several occasions in July; their ranks now included Mr. and Mrs. Freudenschuss, C. and F. Schnepf, all in national costume. On July 17th, they were assisted by V. Schmidt on the guitar, H. Schmidt on the violin, and Ch. Heidelberg on the piano. In later July, Solomon and Miss Woodward sang, with Long at the piano. But the Tyroleans still appeared, from time to time, first of a continuing line of close-harmonists and singers of simple ditties — a line that will seem endless in the next two or three decades. The season here, as at Niblo's, went out in successive blazes of fireworks.

At last Vauxhall re-emerges. The American advertises for July 16th, a "Grand Gala," with fireworks by Mr. Montfort, from Vauxhall, London, and Sydney Garden, Bath. I am pleased to re-enter this uptown retreat, and wonder why I have found no record of it in our recent summers. And I shall not soon hear of it again! Thus endeth the chronicle for 1832–33.

BROOKLYN, 1832-1833

I begin with a meeting of the male members of the St. Cecilia Society called for the evening of the 18th of September, 1832, in the Court Room of the Apprentices' Library, and nine evenings later invite the reader to the Military Garden where Mr. Scott, "the celebrated artist of Vauxhall Garden," was to give his second exhibition of fireworks and make a grand ascension on a single tight wire "from the lower end of the Garden to the height of the large House"— to say nothing of "an excellent band of music." Passing by the dancing arrangements of J. Parker and Whale, I arrive at a concert given by the New York Sacred Music Society, on March 1st, at the Joralemon Street Church, "for the benefit of the Sabbath School." On April 3rd a "Caravan of Wild Beasts" began to exhibit "under a pavilion at Nassau and Fulton Streets," and the exhibits included an Asiatic Lion, a Zebu, or Asiatic Wild Cow, Young Lions, a Golden Eagle, a Lynx, a Wild Cat, Panthers, a Red Lion, a Monkey, and — a Cosmorama! And actually I found no other thrill or roar or outbreak for the patient villagers across the waters until June 5th, when the Military Garden was declared open "every Thursday evening," with a band of music. Fireworks celebrated July 4th and August 15th and perhaps other evenings of summer, 1833. Why dozed Brooklyn so long, before awakening to the possibilities of our theme? The items gleaned from the Long Island Star for the early '30's hardly justify removing the dust from the dignified files on drowsy shelves in the halls of research.

CHAPTER VII

THE PARK THEATRE; TYRONE POWER, THE KEMBLES, MR. AND MRS. WOOD, 1833-1834

THE season of 1833-34, at the Park, was for the historian one of the simplest on record; through it like golden strands run the overwhelming success of Tyrone Power, the continued acclaim of the Kembles, and the extraordinary vocal charm of Mrs. Wood. With three such sensational features, the management was forced to depend but slightly on the efforts of other players, or on the production of novelties. In consequence, the narrative floats blithely down a stream refreshing and cool, unhindered by backward eddies or opposing currents.

Tyrone Power

The Bowery, we remember, had been enabled, by the success of Rice and of Mazeppa, to keep going all summer. We may, therefore, assume that the season of 1833–34 begins with the opening of the Park Theatre on August 28, 1833, when Tyrone Power came out as The Irish Ambassador and Teddy the Tiler. The composition of the company — sadly weakened by the loss of Barry and Richings — may be learned from the cast of the former piece:

Sir Patrick O'Plenipo	Mr. Power
Prince Randolph	Mr. Simpson
Duke	Mr. Harrison
Count Morinos	Mr. Placide
Lowincroft	Mr. Blakeley
Lady Emily	Mrs. Sharpe
Lady Isabella	Mrs. Harrison

Tyrone Power's reputation has lasted as the best representative of Irish character seen in America up to his own time. His geniality, his versatility, his charm, have survived like a sprig of lavender pressed between the history books that record his achievements. Born in the County of Waterford, Ireland, in 1797, he first played in the Isle of Wight in 1815. Engagements in various London theatres followed a retirement from 1818 to 1822; by 1827 he was recognised at Covent Garden as one of the foremost Irish comedians. His vogue in America was triumphantly sustained during several subsequent visits here, until his death at sea in 1841. Yet was it not gained immediately; the Mirror of September 7th, for instance, thus speaks of his début:

> The theatre was filled by a very respectable audience, who warmly, indeed enthusiastically, greeted Mr. Power on his entrance. The charac-

> ter which he represented in the first piece, is that of an Irish gentleman, possessing many of the prepossessing qualities, debonair manners, and some share of the impetuosity for which his countrymen are remarkable. This character is not a strictly accurate delineation of an Irish gentleman, of the well-educated classes, of the present day. Sir Patrick makes use of too much slang for this. . . . At all events, when compared to other attempts at Irish character, it was a faithful and spirited sketch, filled up with great ability and irresistible humour by Mr. Power. A style so peculiarly comic, is seldom free from some admixture of buffoonery. This is not the case here — there is no straining, no unnatural effort; the fun, though of the very essence of the richest risibility, is perfectly smooth.

On August 29th, Power repeated Sir Patrick O'Plenipo, and acted, in addition, Dr. O'Toole in The Irish Tutor, Blakeley assisting as Tilwell, and Mrs. Wheatley as Mary. His next part was Dennis Brulgruddery, on the 30th. The Irish Ambassador was given for the third time on September 2nd, its companion piece being Born to Good Luck, or, the Irishman's Fortune, in which Power's part was Paudeen O'Rafferty, an Irish boy who finds himself penniless in Naples, but able to talk, in great strain, to any native, from an assassin to an amorous countess. Of course he rescues every one in danger, and ends by going in state to high festival. This two-act piece, adapted from the subplot of False and True, was written by Power himself, and therefore the character of the Irish peasant, brave and hearty, fitted him perfectly. He was assisted by Harrison as Manfredi, and Mrs. Sharpe as Nina. The range of Irish character indicated in Power's opening parts here is remarkable. Still another variation was shown in his Major O'Flaherty, on September 3rd. Power's benefit occurred on September 6th, when Bernard's farce of The Nervous Man and the Man of Nerve was first played at the Park (it had been done at the Bowery during the preceding spring):

McShane	Mr. Power	Dr. Oxyde	Mr. Fisher
Aspen	Mr. Placide	Biggs	Mr. Nexsen
Vivian	Mr. Clarke	Lady Leech	Mrs. Wheatley
Lord Lounge	Mr. Rae	Mrs. Clackett	Mrs. Vernon
Captain Burnish	Mr. Harrison	Emily	Mrs. Durie
Lieutenant Merton	Mr. Keppell	Betty	Mrs. Wallack

Mr. and Mrs. Wood

This engagement must have seemed all too short. Before it closed, Hackett, fresh from London triumphs, re-appeared (September 4th), as Rip Van Winkle and as Nimrod Wildfire, in The Kentuckian. The first play had been re-written by Bayle Bernard, and The Kentuckian was a new piece by the same author, the character of Nimrod Wildfire being all that was left of the former versions of The Lion of the West, by Paulding and Stone, respectively. Its cast now included, besides Hackett as the redoubtable Nimrod, Clarke as Freeman, Harrison as Percival, Rae as Jenkins, Povey as Pompey, Mrs. Wheatley as Mrs. Wollope, Mrs. Vernon as Mrs. Freeman, Mrs. Durie as Mary, and Miss Turnbull as Caroline. How weak the company! Soon the Mirror will reflect this sentiment, in no very complimentary terms. Hackett played Falstaff (Henry IV, Part I) on September 11th, repeating his London success in the same character, in which, indeed, he had, for years thereafter, exclusive American monopoly.

Hackett's engagement, I fear, merely tided from Power to Mrs. Wood. This wonderful singer made her American début on September 9th, as Cinderella, her husband singing the Prince, and Reynoldson Dandini. Placide, of course, was Pompolino, and Mrs. Sharpe and Mrs. Vernon the cruel sisters. Mrs. Wood — formerly Mary Ann Paton — was the finest vocalist in England; her triumphant career at Covent Garden and the Italian Opera is matter of musical history. Her unhappy marriage to Lord William Lennox, her legal separation from him, and her marriage to Joseph Wood, the handsome singer of Covent Garden, are matters of social, rather than of musical or dramatic interest.

Of the great Mrs. Wood and her husband, the Mirror of September 21st thus writes:

> Mrs. Wood possesses one of the most extraordinary voices we ever remember to have heard. Of enormous compass, it preserves its wondrous power equably throughout; a slight harshness is discoverable in the lower tones; but, in producing certain effects, even this little flaw tends to her advantage. In music written for the development of the stormier emotions of the soul, she uses it with an effect we have seldom seen surpassed; but, in passages of quiet beauty, the want of a roundness, commensurate with its power, becomes apparent. . . . The quintette, the finale, and all the other music in this opera, were given in a style which amply proved her right to being considered the first English singer of the day. We say *English*, because recollecting Malibran, our preferences are decidedly in favour of that all-accomplished vocalist. . . .
>
> Mr. Wood is a good actor, and a very fair singer; some of the public prints have called his voice a *baritone* — we should pronounce it a *high tenor*. He is certainly the best singing actor we have had for some time, and, with so accomplished a musician at his elbow, must necessarily improve rapidly. At present we do not think very highly of his musical knowledge. . . . It has struck us that there was . . . a want of decision in his "*entries*" and occasionally an uncertainty about his "*time*," which could scarcely be placed to the account of the "tempo rubato." He has, however, an excellent and very sweet-toned voice, a good and evidently improving style, a showy person, handsome face, graceful mode of conduct, sufficient fire and spirit, and, above all, an excellent instructress. . . .

The Mirror also highly praises Penson, the conductor, especially in view of the refractory material he was called on to lead. The second parts of the new singers were Almaviva and Rosina (September 10th), The Barber of Seville being produced, according to the Mirror of September 28th, "in a style which, as far as regards the *dramatis personæ,* left nothing to be desired. Mrs. Wood sang, looked and acted charmingly." Nevertheless, the scena, "Tyrant, soon I'll burst thy chains," though "excellently sung," was disguised by variations and cadenzas, of which Rossini supplies enough of his own. "As sincere and ardent admirers of this lady's talent, we would advise her not to descend to any such means to gain additional popularity. Her powers, legitimately applied, must command admiration and approval; let her not, therefore, resort to meretricious effects."

The two operas already cited were repeated, and on the 16th, Mrs. Wood sang Rosetta in Love in a Village; Wood was ill, and Jones and Reynoldson offered vocal support as Meadows and Hawthorn, respectively. On the 17th, the triumphant lady appeared as Zelinda, in The Slave. The Barber of Seville had a third performance on the 19th, and on the 20th, for her benefit, Mrs. Wood sang Susanna, in The Marriage of Figaro, with Wood as Almaviva, and Reynoldson as Figaro. Wood also gave Tom Tug, in The Waterman, to Mrs. Wood's Wilhelmina. On the 23rd, her Mandane in Artaxerxes was aided by the Artabanes of her husband, the Arbaces of Jones, and the Artaxerxes of Mrs. Sharpe. On September 26th, Mrs. Wood repeated Rosetta, and for Wood's benefit, on the 27th, sang both Susanna and Clari. Wood was again too ill to appear.

THE KEMBLES AGAIN; HACKETT

Heavy artillery was constantly firing during this remarkable season, and always in the interval between the disuse of one gun, and the bringing up of another, the excellent Hackett was rushed into the breach, doubtless to the satisfaction of all concerned. Even the poor, despised, neglected stock company plucked up courage to appear, on September 16th, in a farce, A Nabob for an Hour — to be sure, humbly following in the wake of Mrs. Wood's Rosetta, on the same evening. A Nabob for an Hour was good after-entertainment for several evenings; in it Placide was Sam Hobbs, Harrison and Mrs. Harrison Frampton and Miss Leslie. But Hackett? He brought out, on September 18th, the farce of Jonathan Doubikins, playing the hero, with Povey and Mrs. Wheatley as Gourmand and Lady Gourmand, Clarke as Ledger, Harrison as Delapierre, Fisher as Natty Larkspur, Rae as Jemmy Larkspur, Blakeley as Agamemnon, Mrs. Vernon as Mrs. Lemon, Mrs. Durie as Mary, and Mrs. Wallack as Patty. For Hackett's benefit on September 25th, Barnes volunteered and acted Delph, as well as Dromio-twin to Hackett's Ephesus (with Mason as Antipholus of Syracuse, and Harrison as his brother of Ephesus). Old times assuredly were recalled to many sad minds.

But the Kembles are waiting. They returned, on September 30th, in The Stranger, subsequent plays being Fazio and The Hunchback. On October 4th, they appeared in Knowles's play of The Wife, new here, though previously acted at Richmond Hill and the Bowery. On October 7th, in fact, the play was given at both the Park and the Bowery, Hamblin and Naomi Vincent pitting their abilities against those of the great visitors as St. Pierre and Mariana. At the Park the cast was as follows:

St. Pierre	Mr. Kemble	Antonio	Mr. Clarke
Leonardo	Mr. Mason	Hugo	Mr. Nexsen
Ferrardo	Mr. Harrison	Bartolo	Mr. Blakeley
Florio	Mr. Rae	Mariana	Miss Kemble
Lorenzo	Mr. Simpson	Florabel	Miss Rae

The Kembles played the popular piece for the fifth time on October 17th. On the following night (Charles Kemble's benefit) the delightful players said temporary farewell in Hamlet and The Day after the Wedding. In these Miss Kemble appeared here for the first time as Ophelia and Lady Elizabeth Freelove. For her own benefit on October 8th, she had offered The Jealous Wife and Katharine and Petruchio. The Wife, however, was the conspicuous feature of the repertoire for this, their first New York engagement of 1833–34.

Meantime, Hackett, who this year seemed always present when other stars had ceased to shine, brought out on October 16th, Moncrieff's drama of Monsieur Mallet, or, My Daughter's Letter, announced by the playbills as "founded on a fact which occurred some years since at a Post Office in this State; dramatised by the author of Monsieur Tonson." The cast stood thus:

Monsieur Louis François Mallet, ci-devant Baron Beaucour Brigadier Gen. de la Grande Armée, and Chevalier de la Légion d'Honneur, a French exile	Mr. Hackett
Mr. Franklin Patterson, a rich Merchant and Magistrate	Mr. Harrison
Orlando Stapleton, a young Englishman, attached to Theatricals, and Adelaide Mallet	Mr. Mason
Mister Commissary Benjamin Brom Van Gunnery, commonly called Uncle Ben, from the Knickerbocker settlement, a mile below Albany	Mr. Clarke
Mr. Orator Jeremiah Schoharie, Attorney at Law, member of the Legislature for Longswamp, and dealer in logwood	Mr. Rae
Nettleton Penwezzle, Deputy Post-Master, and Man of Letters	Mr. Fisher
Major Jonathan Brandywine, Landlord of the Madison's Head Hotel, and Head of the Militia	Mr. Povey
Spout, the African Roscius, Nigger help to Patterson, and principal performer at the African Theatre	Mr. Blakeley
Mad'lle Adelaide Mallet, daughter of Monsieur Mallet	Mrs. Harrison
Keziah Van Gunnery, daughter of Uncle Ben, beloved of Schoharie	Mrs. Vernon
Widow Radish, proprietress of a boarding house	Mrs. Wallack
Hepzicah, her wench help	Mrs. Spiller

Scene......New York

A reading of that cast revives memories of many subsequent plays made for stars, and utilising native American types to the edification of simple-minded folk, who relished seeing the none too subtly drawn characters of their neighbours visibly represented on the boards. That type of play was to dominate the repertoire of actors and actresses like Hackett, George H. Hill, Danforth Marble, Joseph Jefferson, Florence, Lotta, Annie Pixley, &c. And the public never tired of them. Monsieur Mallet became one of Hackett's very greatest successes.

I hope I can hastily recount the adventures of the actors to January 1, 1834. Power was the dominant factor of late autumn theatricals. He returned for a second engagement on October 21st, repeating The Irish Ambassador and The Irish Tutor; on the 22nd he gave The Nervous Man and Born to Good Luck. A new part for him was Larry O'Hooligan, in More Blunders than One, or, the Irish Valet, which came on October 24th. A far more interesting novelty was that of October 29th, Power's own play of St. Patrick's Eve, or, the Order of the Day; a drama founded on an incident of an Irish officer who broke the command of "Lights out," in order to write to his wife. Frederick the Second, seeing the taper by which the husband wrote, compelled him to finish the letter by informing his spouse of the death awaiting him for breach of discipline. Thus was the work cast:

Major O'Dogherty	Mr. Power
Frederick II	Mr. Placide
General Count Gotha	Mr. Clarke
Baron Trenck	Mr. Harrison
Captain Schonfeldt	Mr. Mason
Captain Brandt	Mr. Keppell
Dr. Mouchet	Mr. Fisher
Sergeant Kraut	Mr. Hayden
Ioden	Mr. Blakeley
Blitz	Mr. Povey
Pierre	Mr. Rae
Mme. Schonfeldt	Mrs. Wallack
Catherine	Mrs. Sharpe
Mechi	Miss Turnbull
Mrs. Blitz	Mrs. Durie

The success of this drama led to the immediate re-engagement of Power, though Mrs. Austin was now ready to begin a term of opera, and in fact did so on October 30th, in her own part of Cinderella. Power, nevertheless, started again on October 31st with St. Patrick's Eve; his present brief contract expired on November 4th, when he gave Etiquette Run Mad, another of his own comedies, for the first time in America, as well as made his first appearance here as Murtoch Delany in the long-since popular The Irishman in London. Power's part in the first piece was Captain Dennis O'More, and his assistants were Placide as Langley, Harrison as General Forrest, Mason as Captain Langley, Fisher as Bob, Mrs. Harrison as Louisa, Miss Rae as Emma, and Mrs. Wheatley as Bell. It will be observed that most of the novelty had accrued this year from the repertoire of Power; not that that circumstance made it easier for the actors to memorise so many new parts.

On November 7th, George H. Hill came in to prove the claims of the Yankee against the Irish; he acted The Foundling of the Sea, and The

Green Mountain Boy, both crude but racy native plays. I cannot find that he appeared again this autumn. In fact, Hackett was ready on the 9th, for renewed adventures in the historic Park. Evidently his success abroad had given him something of the vogue of an English star in this American house; perhaps his fellow citizens forgave him his American birth and judged him impartially through the eyes of his recent London audiences. In any case, he opened once more (November 9th) in The Comedy of Errors (with Barnes) and Jonathan Doubikins. For a brief time, he played on alternate evenings with Mr. and Mrs. Wood. I need not inform the reader that several popular farces had ended the glorious bills heretofore recorded. The Haunted Inn, beginning on October 11th, was frequently repeated, with Mason as Levant, Placide as Trot, Mrs. Wheatley as Mrs. Gristle, and Mrs. Wallack as Angelica.

The Woods Once More

The pleasing singers returned on November 11th, as Ivanhoe and Rebecca, in The Maid of Judah; Walton, a newcomer, appeared as Cedric. The visit of Mrs. Austin had been brief; she had merely sung Cinderella three times and departed. Was her glory withering in the blaze of Mrs. Wood's renown? Yet on the 28th of September, the Mirror had averred that, "with the exception, perhaps, of Madame Malibran, we are more indebted to Mrs. Austin for the great improvement in our musical taste than to any other professional lady whatever. . . . She is a universal favourite here, and the friends of the lyrical drama will not fail to welcome her return to New-York with the same warm approbation that has ever greeted her appearance among us." At any rate, she appeared but three times, and here is again the new idol of one of the most fickle of publics. The Woods sang on successive evenings in The Barber of Seville, Masaniello (November 14th, with Wood as Masaniello, Walton as the Prince, Mrs. Wood as the Princess), and, on November 19th, for the first time in a new arrangement of Fra Diavolo, Mr. and Mrs. Wood, of course playing the bandit and the maid, Placide and Mrs. Sharpe Lord and Lady Allcash, Walton (in place of Jones, who refused to play second to Wood) as Lorenzo, Fisher as Beppo, etc. Yet, on the 21st, Jones was advertised in the Post as Young Meadows, in Love in a Village, with Mr. and Mrs. Wood as Hawthorn and Rosetta; Wood also sang Tom Tug to the Wilhelmina of his wife. Cinderella, on the 25th, had a new Dandini, in Walton. Wood's benefit (November 29th) ended this pleasing engagement, of which Masaniello, Fra Diavolo and Love in a Village had been the popular supports. On that benefit night, after Fra Diavolo, Wood rendered Will Steady, in The Quaker, with Mrs. Wood as Gillian, Jones as Lubin, Mrs. Vernon as Cecily, Mrs. Sharpe as Floretta, and Placide as Solomon.

Master Burke; The Kembles

And the stars of yesteryear? Alas! let Master Burke, now at standing water between childhood and adolescence, return for a flat engagement (but lukewarmly supported); let him open as Sir Abel Handy and Terry O'Rourke (after Power!) on November 23rd. Let him play Cornelius O'Dedimus and in Whirligig Hall on the 27th, and Paul Pry and The March of Intellect, on November 30th; then, in heaven's name, sweep the house clear of the prodigy and let the grown-ups once more bring a semblance of dignity to the drama!

Who could better do this than the Kembles? On December 2nd, they returned in their latest success, The Wife. Their opposition at the Bowery was no less a personage than Forrest, then in the prime of his powers, but kept out of the Park by the large British contingent just then in possession of its stage. The Kembles in one house, and Forrest in the other offered the best dramatic entertainment then possible in the American theatre. This second autumn engagement of the Kembles brought no novelty, or semi-novelty, except Isabella, on the 12th, and The Point of Honour, played on December 16th, with father and daughter as Durimel and Bertha. But the repertoire was full and attractive, including The Inconstant, on the 17th, and The Honeymoon, on the 19th. Mrs. Austin had a deferred benefit, on December 4th, with The White Lady and The Tempest.

Price and Simpson (Price was in New York for a rarity) were assuredly lucky in their stars of this year. As the Kembles departed on December 20th, Power was again (December 23rd) knocking at the door — this engagement being his fourth! Master Burke, I am bored to say, figured once more in the proceedings on December 25th, along with Power; but we will forgive anything on Christmas night.

On January 2nd, Power brought out another new piece, again by himself — an interlude called Paddy Carey, or, The Boy of Clogheen. The cast included, besides Power, Keppell, Fisher, Nexsen, Povey, Mrs. Wallack, Mrs. Vernon, and Mrs. Harrison — certainly a feeble male force. The Husband's First Journey, a new farce, was tried on the same night, Placide playing Gilbert Honeyman, and Mrs. Sharpe Emma; and Cherry and Fair Star was also revived (on the 3rd) as a holiday offering, with Mrs. Sharpe and Mrs. Harrison in the name parts, once so popular in the hands of Lydia Kelly (how soon forgotten!) and Mrs. Hilson.

The Neglected Regulars

Power's engagement ceased with a benefit on January 7th, when, in addition to St. Patrick's Eve, the bill included The Invincibles, with Power (first time) as O'Slash. He had now run through a wide range of Irish character, and could leave the stage temporarily to other lights and shadows. Before other luminaries appeared (the Woods, on January 15th) the poor regulars had a brief opportunity to show their mettle. On January 4th, indeed, they had brought out My Neighbour's Wife, with Placide as John Smith and Mason and Mrs. Sharpe as Mr. and Mrs. Somerton; it formed a pleasing union with another recent farce, The Husband's First Journey. Perhaps the two combined might have formed one plot for a larger play. On the holiday night of the 8th, the actors also got up G. W. P. Custis's The Eighth of January. At this time Rae was posing as the Venetian Statue, and Collett was dancing a hornpipe.

On January 9th, moreover, hurrying as if dreading the approach of the Northern Lights, they presented a piece long popular, Planché's clever High, Low, Jack, and the Game. The cast was:

King of Spades	Mr. Fisher	King of Clubs	Mr. Placide
Queen of Spades	Mrs. Wallack	Knave of Clubs	Mr. Russell
Ace of Spades	Mr. Povey	Ten of Diamonds	Mr. Nexsen
Deuce of Spades	Miss Turnbull	Knave of Hearts	Mr. Blakeley
Knave of Spades	Mr. Hayden	Queen of Hearts	Mrs. Sharpe

And, even after the Woods came back, another farce was rushed on the stage — My Uncle John, produced on January 18th, with Placide as Uncle John, Fisher as Nephew Hawk, Blakeley as Friend Thomas, Rae as Edward, Mrs. Vernon as Niece Hawk, and Mrs. Harrison as Eliza. There, indeed, is the concluding novelty of two weeks of rush and worry; well, three of the offerings — High, Low, Jack, and the Game, My Neighbour's Wife and My Uncle John — are going to remain as popular afterpieces. Does the reader remember when a new comedy or a new tragedy has been brought out solely by the regulars?

And does the reader know what has happened to the company? It has deteriorated sadly; have no doubt of that. The Mirror, of 1833–34, dwells on this fact with satirical anger. The issue of October 12th bears with heavy malice on the weak aggregation in a revival of Quadrupeds:

> The cool deliberation which the veteran head supernumerary displayed while manœuvring his regiment, was above all praise, and the courageous manner in which Keppel, the second in command, *ordered*, and afterward *followed* his division to the attack, through a destructive fire of cabbages and cucumbers, merits our warmest approval! . . . Messrs. Harvey and Nexsen, although unhorsed in the commencement of the carnage, fought most valiantly . . . the fine form of Povey was also conspicuous in the fray. He had, on this occasion, with even more than his usual tact and discernment, mounted a *brown wig* in place of the *white* one he generally wears throughout Shakspeare's tragedies. This bold and unexpected change in his appearance, struck the audience with unspeakable horror and perplexity; it likewise contributed most ma-

> terially to the success of Keppel's last charge, which decided the fortunes of the day. Mr. Simpson deserves the thanks of every lover of classical acting, for the particular trouble he has evidently taken in getting up the piece.

Our new Jonathan Oldstyle is particularly acrimonious in regard to a revival of Cupid. His article of October 26th dwells emphatically on the sublime spectacle of Mars enacted by Povey, whose figure of three feet eleven inches is supported by a spear of more than eleven feet! On March 22nd, the writer rolls his feelings into one bitter pill: he remarks that a new manager has opened the Richmond Hill Theatre, and "with a company almost as bad as that of the Park theatre itself." Yet, throughout, he has been careful to exclude from his severe censures the work of Placide, Mrs. Wheatley, Mason, Clarke, and Mrs. Sharpe — the only reminders of a more glorious day.

Mr. and Mrs. Wood

We have been allowing trifles to divert us from the splendid Woods, who returned, on January 15th, for a third engagement, their list beginning with The Marriage of Figaro. Cinderella followed on the 16th, Der Freischütz on the 20th (Wood as Rodolph, Mrs. Wood as Agnes), Love in a Village on the 21st, and, for Mrs. Wood's benefit, on the 23rd, The Devil's Bridge, and The Quaker, the lady even singing between these pieces the popular ballad of Black-Eyed Susan. On the 27th they revived The Maid of Judah. They repeated Fra Diavolo and The Waterman (January 28th), and departed, after Wood's benefit, on the 31st, their bill including The Duenna, in which they appeared as Ferdinand and Clara. Their chief support, vocally, came from Walton. And so January — a bad month, usually — went out in a blaze of glory and, I hope, profit. The Woods had to compete with the Italian Opera at the grand new house at Leonard and Church Streets, and, so far as I can see, came quite successfully through the ordeal. I doubt if Clementina Fanti, of the Opera, was comparable to Mrs. Wood for beauty of voice or mastery of style. The Mirror of February 15th states that Mrs. Wood "ought no more to be compared with Fanti, or any body else in this country, than a seventy-four with a thirty-six gun frigate. . . . Though exceedingly neat and trim in her way, Fanti possesses neither the qualifications nor the *metal* of Mrs. Wood; and we blush to think how grossly that unmeaning monster ycleped fashion, has misled our citizens." The same article states that Mrs. Wood "evinces a thorough knowledge of the mechanism of her art in every song she sings; her passages and graces are formed with exceeding judgment, and frequently display most singular and beautiful invention. She possesses equal facilities and capabilities for the simple and the ornamental."

MRS. WOOD AS MANDANE
From a Lithograph by J. H. Lynch

Mr WOOD as ALBERT.

JOSEPH WOOD
From an Engraving by Kennerley

TYRONE POWER AS
CORPORAL O'CONNOR
From a Print, after a Portrait by Wageman

WILKINSON AS
GEOFFREY MUFFINCAP
From an Engraving by Picart, after a Drawing by R. B. Peake

Lesser Lights: Parsons, McKinney

So far, Price and Simpson had played a safe game; with three such glittering attractions as Power, the Woods and the Kembles, we needed no minor satellites. Not even Forrest was allowed to tread the boards of his former triumphs. But other cities called the splendid ones; besides, from late January to mid-March was wretched theatrical weather, and the managers may have decided to let the snow fall on fallow fields. In any case, a succession of minor stars now shot across the heavens.

It began with McKinney, whom we have so frequently seen at the Bowery and elsewhere. On January 18th he came out as a star in what seems to me the very unsuitable part of Gossamer, in Laugh When You Can, a title which Placide and the best of the regular actors might have changed into Don't Laugh if You Can Help It. McKinney a star on a stage recently graced by Charles and Fanny Kemble! Only slightly better, meseems, was the engagement of C. B. Parsons, another actor from the minor theatres, who began on January 22nd as Virginius, with McKinney as Dentatus, the latter " star " adding to the bill a rendering of William, in Black-Eyed Susan. Parsons and McKinney went on (January 25th) as Rolla and Pizarro, and as Macbeth and Macduff (January 29th), Mrs. Sharpe essaying Lady Macbeth, a part in which I cannot imagine her. On the 7th of February, Parsons played de Valmont, and McKinney Bertrand, in The Foundling of the Forest. And here I may also tuck in information about Buckstone's thrilling drama, Presumptive Evidence, produced on the same evening, with Clarke as Mr. Hammond, Harrison as Pryce Kinchela, McKinney as Marmaduke Dorgan, Mrs. Harrison as Pennie, Mrs. Wheatley as Cathleen, Mrs. Durie as Judith, and Miss Turnbull as Nelly. Presumptive Evidence, under various names, will long be a limpet on our stages; I have a sneaking affection for its excitements.

Precious metal was beaten out thin during the hopeless nights in February. An elaborate revival of The Cataract of the Ganges, on the 10th, presented — woeful case! — Mr. and Mrs. Harrison as Mokarra and Zamine, Clarke as Jam Sahib, Stickney as Omar, Blakeley as Ackbar, Placide as Jack Robinson, Mrs. Sharpe as Ubra and Mrs. Wheatley as Matali. Also " part of the Equestrian Stud of the Richmond Hill Theatre is engaged." Anything to draw audiences in darkest February! On the 11th, for the benefit of the American Institute of Letters, J. J. Adams acted Brutus, McKinney Titus, Mrs. Sharpe Tullia, Miss Rae Tarquinia, and Mrs. Harrison Lucretia; what an absurd cast! And on the same night, at the Bowery, Cooper and Forrest acted Damon and Pythias! But poor Parsons! when, on February 15th, he played Bertram, Hamblin opposed him with a startling cast of Julius Cæsar — Brutus by Hamblin, Cassius by Cooper, Antony by Forrest, Casca by Henry Wallack, and Portia by Mrs. Flynn.

It is better to overlook these lesser lights at the Park, and comfort ourselves with the reflection that two great successes are to be accredited to the unstarred regulars — High, Low, Jack, and the Game (given nearly every evening as afterpiece) and The Cataract of the Ganges. The managers, as W. B. Wood laments, would not profit by the lesson inculcated by such evidence; they went blindly on, hunting out bigger and more expensive luminaries. But here is a really small star, Master Burke, back again on February 21st, as Sir Abel Handy and Looney McTwolter. And for Mrs. Sharpe's benefit, on the 18th, Hackett emerged as a Dromio, and as Nimrod Wildfire; also Barnes played with Mrs. Sharpe, in The Wedding Day.

Far more important, however, was the production, on February 19th, of Payne's tragedy of Virginia, brought out for the benefit of Parsons, with Parsons as Virginius, Mason as Icilius, Harrison as Appius, and Mrs. Harrison as Virginia. I may say, also, that on the same evening, Parsons acted Capias to the Wormwood of T. D. Rice, and the Corset of Mrs. Wheatley; and McKinney tried Jack Junk, in The Floating Beacon!

Payne's Virginia was written for Kean, but never produced by him. In fact the present was its first performance. Payne admits that he made use of hints from John Webster's old tragedy of Appius and Virginia. The Mirror of February 22nd gives a summary of the plot. The piece had but one performance; on the next night Hamblin retorted by producing Knowles's Virginius, a much better play, with Cooper and Miss Cooper as the noble Roman and his ill-starred child, and with himself as Icilius.

BARNES; MASTER BURKE; MRS. DRAKE

Barnes appeared here on February 24th as Mawworm in two acts of The Hypocrite, and as Lubin Log, in Love, Law and Physic. He acted Lord Duberly to Master Burke's Pangloss, on the 25th. On the 26th, the talented Mrs. Drake began an engagement as Bianca, to the Fazio of Mason, and the Bartolo of Harrison. On the 28th, she acted Adelgitha, with McKinney as Guiscard. On the same night, Barnes and Placide played together as Old Brummagem and Ralph, in Lock and Key. For his benefit, on the 27th, Master Burke first attempted Tony Lumpkin. The bill of March 1st must have made old playgoers rub their eyes with pleased excitement — Barnes as Old Delph, in a bill including also Cherry and Fair Star and The Cataract of the Ganges! This was, indeed, setting back the clock, and must have brought smiling recollections of the gay Lydia Kelly. Mason was Clifford, on March 3rd, with Mrs. Drake as Julia, and McKinney as Modus.

The last night but one (March 4th) of Barnes's engagement presented him as Sir Anthony Absolute and as Achille Bonbon, in The National Guard. On the 5th, John Mason and Mrs. Drake appeared in The Stranger, and on the 6th, for Barnes's benefit, The Comedy of Errors enlisted the long-popular combination of Barnes and Hackett as the Dromios. Barnes played once more, as Lubin Log, on the 7th, when Mrs. Drake enacted Florinda, to the Pescara of McKinney (!). The good lady also tried Evadne on the 10th, and, for her benefit on the 12th, joined Bianca, in Fazio, and Zephyrina, in The Lady and the Devil. The Mirror, of March 15th, speaks well of Mrs. Drake:

> She is a fine actress, and an ornament to the American stage. During her recent engagement at the Park Theatre, we had an opportunity of seeing her only in two characters. The first of these, Adelgitha, she sustained in a manner that surprised and delighted us. Her person is noble and commanding, and her enunciation unusually clear and impressive. She particularly excels when womanly dignity is to be sustained, energy of purpose expressed, or convulsive passion depicted. The other part in which we had the pleasure of seeing her, was that of Julia in the Hunchback. This brought her into striking contrast with the most extraordinary and singularly-gifted female of the age, and one whose unrivalled powers have made that character exclusively her own; yet Mrs. Drake acquitted herself with much ability, and many of her points were marked and original. . . . In both the parts we speak of, she had many disadvantages to contend with for the want of sufficient support . . . the wretched stock-company of the Park, with a solitary exception, tending rather to mar than sustain her efforts. The exception we refer to, was Mr. Clarke. . . . His enactment of Michael Ducas and the Hunchback was admirable.

On the night of Mrs. Drake's benefit, was repeated a new petit comedy, The Soldier's Courtship, first played here on March 10th, and set forth with Mason as Colonel O'Gayton and Mrs. Sharpe as Lady Melford. Mrs. Vernon was Fanny. This little piece was frequently acted in days to come, but its success pales before that of Scan Mag, or, the Village Gossip (March 15th), which Mrs. Wheatley made a fixture in the bills for years. The original cast was:

T. Singleton	Mr. Placide	Emily Singleton	Mrs. Sharpe
Edward Singleton	Mr. Mason	Julia	Mrs. Harrison
Tommy Caudle	Mr. Fisher	Fanny	Mrs. Vernon
Captain Tinder	Mr. Keppell	Mrs. Caudle	Mrs. Wheatley

The Park had been unusually fortunate so far this season in its new afterpieces, but Scan Mag, I believe, had more vitality than most of the others.

Power; Mr. and Mrs. Wood

Tyrone Power returned on March 13th, as McShane and Dr. O'Toole. Thereafter, till the 24th, he repeated his most popular characters. Uncle

John, Scan Mag, High, Low, Jack, and the Game served as afterpieces. The bad wintry nights were passing; pocketbooks were again thawing open. Parsons had now gone over to the Bowery, leaving the Park stage once more to the shining stars. McKinney also left the Park on March 25th, playing for his benefit Sir Giles Overreach. I can not yet quite accustom myself to the thought of these two men as stars under the ægis of Simpson.

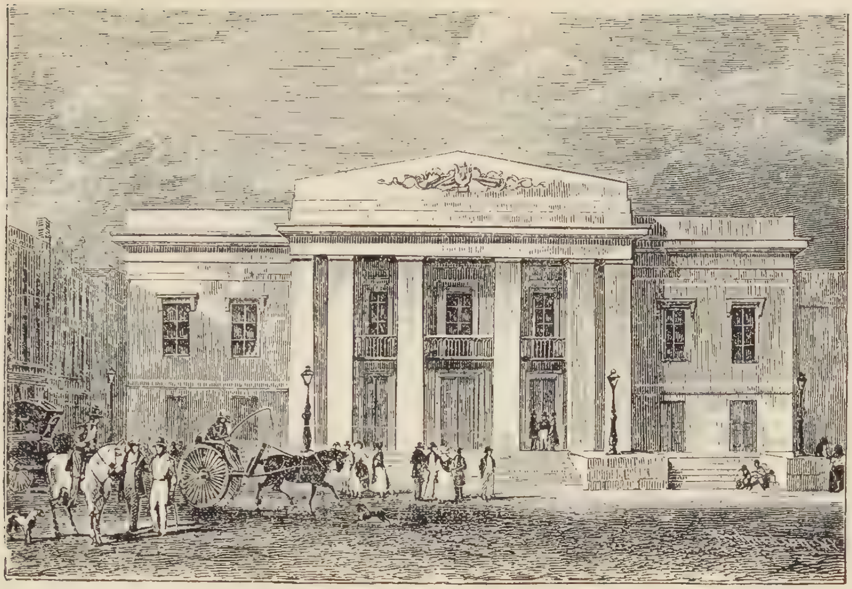
More like what we expect was the appearance at the Park, on March 26th, of Hackett as Paul Pry (from Down East?). And here again, on the 27th, was the glorious Mrs. Wood as the Maid of Judah. She and her husband remained until April 18th, presenting earlier successes up to the 7th of April. On that night was brought out, for Mrs. Wood's benefit, Rophino Lacy's adaptation of Meyerbeer's Robert the Devil. The cast, except for the Woods, was the most unoperatic imaginable:

Robert	Mr. Wood	Bruno	Mr. Hayden
King of Sicily	Mr. Clarke	Isabel	Mrs. Wood
Arnaud	Mr. Placide	Alice	Mrs. Sharpe
Bertrand	Mr. Harrison	Helena	Mrs. Durie
Spirit of Fire	Mr. Blakeley		

I hold no brief for Meyerbeer's music, but I know that some of these people must have made it seem worse than even the most ardent Wagnerian believes it to be. Yet it ran strong for several nights after its production; in fact, about every night of the Woods' performing, up to the 18th, when Mr. Wood's benefit presented them as Henry Bertram and Julia Mannering. They also gave the still popular The Waterman.

Charlotte Barnes

The Woods, however, had just begun this interesting engagement, when occurred a début that must have set tongues buzzing — the début, on March 29th, of Charlotte Barnes, daughter of the famous actors of an age just passing, and herself but a girl of fifteen or sixteen. She came out as Angela, in The Castle Spectre, her famous mother enacting Evelina. Precisely the same circumstances were realised in 1816, when, in that very play, the declining Mrs. Johnson played Evelina to the Angela of her daughter, then about to start on the fine career which, first as Miss Johnson, and later as Mrs. Hilson, she was to achieve on this stage. But of course Charlotte Barnes was no Ellen Johnson. Nevertheless, her history is a respectable one, and we shall meet her again in our annals. Her second appearance now was (April 2nd) as Juliet, to the Romeo of John Mason, the Mercutio of Simpson, and the Friar of Clarke. Her benefit, on April 5th, presented her as Mariana in The Wife (to the St. Pierre of Scott), and as Lady Teazle in the 4th and 5th acts of The School for Scandal, her father playing Sir



ITALIAN OPERA HOUSE, LEONARD AND CHURCH STREETS

LUIGIA BORDOGNI
From the Harvard Theatre Collection

CLEMENTINA FANTI
From an Early Lithograph

Peter. A communication to the Mirror highly lauds the work of the young girl, but this is the last of her for the present.

Doubtless the engagement of the Woods meant more to all; they made April, as we saw, very glorious. They could not, however, play every night, and hence the manager must provide other attraction. He hit popular taste once more with farce when, on April 3rd, he produced P. P., or, the Man and the Tiger, "as performed at the Adelphi, London." The cast embraced Mason as Splasher, Fisher as Startle, Harrison as Somerhill, Keppell as Lieutenant Fusile, Placide as Bob Buckskin, the Tiger, Miss Rae as Susan Startle, and Mrs. Vernon as Drape. Minor parts fell to Collett, Harvey, Johnson, Russell, W. Bancker, King, Master Kneass, and Mesdames Durie, Archer, Conway, Spiller, and the Misses Turnbull, all of whose names I reproduce to apprise the reader of the very minor forces of Simpson's theatre.

J. H. Hackett; The Kembles

Hackett was always near, in 1833-34. On April 9th, he repeated Paul Pry, with Barnes as Colonel Hardy, the two comedians also disporting as the Dromios. On April 16th, Hackett brought out The Wag of Maine, in which he acted Mischievous Joe, Clarke Mr. Rowell, Harrison Athelstane, Mason Chancy, Fisher Fondle, Blakeley Sir Charles Anson, Rae Antic Modelove, Mrs. Wallack Mrs. Westray, Mrs. Wheatley Miss Cumberwinkle, and Mrs. Sharpe Lavinia Athelstane. The piece was not very successful, nor was the farce of The Wedding Gown, brought out on the 17th, with Placide as Beeswing, Harrison as Lubeski, Mrs. Harrison as Margaret, and Mrs. Sharpe as Augusta. Mme. Otto sang, on that evening. For weeks past, Miss Wheatley had been dancing.

Let us not forget that the Woods had glorified April with showers of song. They left on the 19th, and on the 24th the Kembles again returned, once more performing The Wife. They went through, on successive evenings, Fazio, The Stranger, The Honeymoon, Hamlet, The Hunchback, Henry VIII, and Katharine and Petruchio (benefit of Miss Kemble), Macbeth, Much Ado about Nothing, Romeo and Juliet, The Inconstant, Rule a Wife and Have a Wife (Leon and Estifania) and Charles II. What a list, and what memories reviving! In Henry VIII, on May 2nd, Kemble was Wolsey, Harrison the King, Placide Sands, Mason Cromwell, Mrs. Wheatley Lady Denny, and Julia Wheatley Patience (with the inevitable Angels ever Bright and Fair). Of course Miss Kemble's Katharine was the great feature. The days of the Kembles on the American stage were drawing to an end. On April 19th the Mirror writes:

> The advent of the Kembles was an era in our dramatic history, which can be paralleled by the single instance of the arrival of George

> Frederick Cooke. . . . The new and refined style of acting, which we beheld in Cooke, did much to improve the performers of that time, by presenting a model which may be deemed faultless; and at the present day, the change produced by the Kembles in the popular style of acting, must be perceptible to all. But what can imitation avail to replace the peerless original? We must gather from such means as imperfect an idea of the prototype, as the faint evening twilight gives of the glories of the descended sun.

Just before the matchless pair left, two new farces were hurried on the stage, to dry the tears of farewell. The first (April 28th) was The Old Gentleman, in which Placide was Nicholas Oldham, Fisher was Nat, his servant, Harrison Charles, Mrs. Sharpe Angelina, and Mrs. Vernon Bell. On the 29th — the very next night — came In the Wrong Box, Clarke playing Dr. Plympton, Placide Cæsar, a porter, Harrison Fitzmartyn, Mrs. Harrison Isabella, and Mrs. Vernon Patty Willis. These farces had each several repetitions before May passed into June.

HACKETT; THE WOODS; POWER

The ever-ready Hackett — was this his banner-year? — brought out on May 10th, Major Jack Downing, or, the Retired Politician. This popular character — from Seba Smith's humorous sketches, then the rage — was also the hero in a fast-running piece at the Bowery, called Life in New York, a local skit so good that in it were about this time incorporated some extra scenes for Rice. Hackett's version was repeated on the 14th, with Monsieur Mallet, and on the 17th with The Wag of Maine. Hackett's attempts to extend his repertoire are rather pathetic; he needed fine plays with strong American character-parts; what he obtained was, I fear, very crude melodrama mixed with broad humour. Hackett's tinkering with Rip Van Winkle, Joe Bunker, and Nimrod Wildfire shows the desperate straits to which playwrights of the '30's reduced ambitious actors. The cast of Major Jack Downing at the Park enlisted Hackett as the Major, Fisher as Sergeant Joel, Blakeley as Uncle Josh, Mrs. Wheatley as Aunt Rachel, and Mrs. Durie as Miss Prudence Bigelow. This information I glean from the advertisement in the Post, for May 21st, Hackett's benefit-night, a gala occasion on which, as usual this year, Barnes also co-operated with him in The Comedy of Errors. This was the last for the season of 1833–34 of Hackett at the Park.

The Woods also were packing up souvenirs for a flight to Europe. They began on the 13th with Fra Diavolo (twice), and before May 30th — their last night — they had repeated Love in a Village, Robert the Devil (three times), Cinderella (twice), The Duenna, The Barber of Seville, The Quaker, The Maid of Judah and The Waterman. For Walton's benefit (May 24th), they also appeared for the first time here in Rob Roy. Their last night (May 30th) was enriched with Fra Diavolo and The Waterman. These were the farewells of a very popular pair; so far as the lady was concerned, undoubtedly the finest singer New York had heard, with the single exception of Malibran.

Farewells were in order. Power's last engagement began on May 28th, with The Nervous Man and The Man of Nerve and The Irish Tutor. Born to Good Luck, St. Patrick's Eve, The Irish Ambassador, Etiquette Run Mad, were among his familiar offerings. On June 3rd he acted M. Morbleu, a part quite out of his line, and, on June 4th, Pat Rooney, in The Omnibus. Teague, in The Honest Thieves followed on June 5th. For his benefit, on June 6th, Power played Tully in O'Keeffe's The London Hermit, then galvanised after a slumber of fourteen years. Apparently, he wished to overwhelm with novelty at the end. Power left as one of the most successful stars ever introduced to America.

Before arriving at the farewell of farewells — that of the Kembles — I must state that Peter Richings, who had been so sadly missed during the season, re-appeared during these early June days, and was gladly welcomed home. The farce of Frank Fox Phipps was also brought out on May 26th, with Mason as Phipps, Fisher as Peter Popkins, Mrs. Wheatley as Mrs. Popkins and Mrs. Harrison as Caroline. It was played the same night at the Bowery by Flynn and Farren. At the Park it had some measure of success.

Farewell to the Kembles

Ye that have tears, prepare to shed them now; the Kembles are making their last appearances in America. The momentous occasions are at hand. I know of nothing more appealing to the imagination than the thought of the connection with our early stage of George Frederick Cooke, Edmund Kean, Charles and Fanny Kemble, Malibran and Ellen Tree; these were the standard-bearers of the most glorious of the palmy days. The Kembles had borne themselves here, as everywhere, with such dignity and grace, that not only had they elevated the tone of the theatre but vastly increased public respect for it. They gave nothing new during their June farewells. On the 9th, they opened in Fazio, and went through a round embracing The Honeymoon, Romeo and Juliet, The School for Scandal (Kemble playing in this without Fanny Kemble), The Wife and Katharine and Petruchio (Miss Kemble's farewell benefit), Venice Preserved, Jane Shore (for Mason's benefit, June 17th), The Hunchback, The Stranger and The Day after the Wedding (Kemble's benefit). This (June 20th) was the last appearance of the famous father and daughter on the New York stage. Kemble soon after returned to England; Fanny Kemble, who was even then the wife of Pierce Butler of Baltimore, remained in this country, retiring gladly from a profession which she disliked. Though she afterwards acted in London (and with diminished acclaim), her public appearances in America were thereafter confined to readings from the platform, in which she had noble success. She was a great loss to the American theatre, but retiring at the height of her powers, she has left an undying fame, untainted with the slightest reservation or regret.

Little remained except the inevitable benefits. Mrs. Sharpe's, on June 18th, presented a new French play, Henriette, or, the Forsaken, in which, as the heroine, she was assisted by Mrs. Harrison as the Baroness, Richings as Beauvilliers, Mason as De Monval, and Placide as Chevalier de Pirouette. The piece was repeated on the 21st, along with Captain Stevens — a pale memory of the preceding year. Mrs. Austin appeared for Jones's benefit, on June 24th, as Ariel, in The Tempest, and Linda, in Der Freischütz; James Thorne volunteered for Caliban and Caspar — his only appearance this season. Mrs. Wheatley's benefit, on the 25th, presented her as Lucretia McTab, and added the fourth and fifth acts of The Hunchback, in which Emma Wheatley (not yet thirteen) imitated Miss Kemble as Julia. Ireland states that Fanny Kemble occupied a box and smiled approval of the prodigy. Within a few years Emma Wheatley held a very high position on the New York stage.

And now, on June 26th, Richings, " induced by the flattering reception with which his return from Europe, and re-appearance on the stage has been honored," announced a benefit, which offered Mrs. Austin in The White Lady. Clarke's benefit, on the 27th, presented Virginia Monier — her first appearance here since childhood — as Evadne. This young woman also has a high reputation. She succeeded Emma Wheatley as leading lady at Wallack's National Theatre, and in memory divided with Miss Wheatley the suffrages of attendants at that famous house. On this night of June 27th, both girls were in the bill, Emma Wheatley having resumed her usual work of dancing between play and farce. At the benefits of Richings and Clarke, were presented some allegorical scenes, A Nation's Gratitude, or, a Tribute to the Memory of Lafayette. The offering concluded with a transparency representing the Union of Washington and Lafayette in Heaven; comment is needless. Emma Wheatley repeated her Hunchback exploits on June 28th.

Where was Clara Fisher? Has the reader thought of that once popular idol in this season of new luminaries? She appeared on June 30th for Simpson's benefit as Harriet in Is He Jealous? and as Fenella. The Ravels volunteered for a *pas de trois*. Adelaide Ferrero danced on the occasion and Burke played Barney Brallaghan. Clara Fisher and Burke might have delivered a monologue on the changeableness of public taste. What a a lesson!

The season expired in a short engagement of Sinclair, who was also on the wing to Europe. He came out on July 1st as Captain Tancred in The

Englishman in India, and as Apollo in Midas. The Ravels appeared on July 3rd, they also being about to bear down upon the Atlantic with all the weight of their genius. The regular season closed on July 4th, with the Ravels, and with Hackett in Major Jack Downing and part of The Kentuckian.

Summer Season, 1834; Eaton

The company at once re-opened. On July 7th the Ravels gave The Death of Abel, and the regulars combined in Petticoat Government and Frank Fox Phipps. On July 8th, Charles Eaton, "of the Tremont Theatre, Boston," came out as Richard III, and made a good impression. Eaton's reputation is fixed among the minor tragic stars. He was the son of a rich Boston merchant, and was but twenty-one when he first appeared in New York. He acted Damon on July 9th to the Pythias of Mason, and the Calanthe of Mrs. Blake (who had succeeded Mrs. Sharpe). For his benefit, on July 10th, Sinclair appeared with Thorne and Clara Fisher in The Cabinet, and with Mrs. Blake in parts of Guy Mannering.

Eaton gave Sir Giles Overreach on the 12th, on that occasion being supplemented by the Ravels. After Eaton's Sir Edward Mortimer, on the 14th, the Ravels mimed The Monster, or, the Magic Palm Leaf. Both he and these same high-performing gymnasts and mimes were gone by July 21st, when a pretty summer success was had with T. P. Cooke's adaptation of Auber's Gustavus III, a production which ran almost nightly at the Park till the close of the season on August 16th. In it Mason was the errant hero, Richings Ankerstrom, Jones Lillienhorn, Mrs. Blake Oskar, Mrs. Harrison Mme. Ankerstrom, and Mrs. Wheatley Arvedson (at least on August 5th).

Mrs. Blake's benefit, on August 1st shall be the last chronicle; she played Bianca to the Fazio of her husband (first appearance in four years), who also gave the three Singles. Blakeley, tiring of Jim Crow, went back to The Coal-Black Rose of George Dixon, who, by the way, had recently appeared at the Bowery. I must conclude by saying that Signor Antonio, generally called Il Diavolo Antonio, "the most elegant rope-dancer in the world," exalted the dramatic exhibition on the very last nights of the summer season.

Results of the Season

From Ireland's gleanings I give some of the financial returns of this superb season. The gross receipts amounted to nearly $135,000 — $15,000 less than those of the preceding year. Power's opening night brought $1,150. His thirty-seven nights averaged $480 each, and his seven benefits (extra), each $960. This result is far below that of the Kembles during this season or last. The début of the Woods attracted $1,679 — a very big receipt.

Thirty-nine of their subsequent nights, afforded only $490 each, but their eight benefits (extra) averaged each $1,167. The Woods, we must remember, were pitted against the new fashionable toy of the Italian Opera in its fine new home. The Kembles played forty-five nights to an average of $732 each — pre-eminently the best returns of the year. Kemble's farewell benefit brought $1,456, their eight benefits averaging over $1,200 each. Hackett's early engagements averaged over $640 nightly, besides one benefit of $1,035, and another of $1,020; his later engagements averaging $400 nightly, and two benefits, in which Barnes assisted, over $800 each. Mrs. Austin's few appearances averaged $425 each — the Wood furore eclipsing the lovely Austin. Master Burke had $360 houses, and a benefit of $524. Mrs. Drake brought $310 nightly, and $592 for her benefit Sinclair averaged $300 per night. Barnes brought only $250 houses, and a benefit of $660. Miss Barnes's average was $275. Parsons and McKinney had $220 nightly. Eaton drew but $125 nightly, and his benefit gave him only $90. Eaton apparently had a long way to go. The significant fact is that the performances of the stock company averaged but $150 per night, the largest benefit being Placide's in December ($678) and the poorest, Jones's, $171. Mrs. Wheatley (best of old women) could attract but $305, Clarke (solid, substantial actor) but $280, and Blakeley, $235. This looks like sad days for the common stock.

CHAPTER VIII

THE BOWERY, THE RICHMOND HILL, THE ITALIAN OPERA, 1833-1834

THE American Theatre, Bowery, had not closed during the summer of 1833. The all-enveloping success of Mazeppa and of Jim Crow had ensured an unbroken series of large audiences through the hot days of August. When, therefore, the Park began its season on August 28th, the humbler establishment to the east was in flood-tide of prosperity. While Power was delighting audiences at Simpson's house, the two features just mentioned continued merrily at the Bowery.

Nevertheless, according to the custom of that day, Hamblin varied the afterpieces as regularly as he presented his two great feature-acts. On August 30th, for instance, he first brought out Life in Philadelphia, in which Rice appeared as Hector, McKinney as Jack Cheerall, George Jones as Jeremiah, Mrs. Gale as Ellen, and Mrs. Kinlock (or Kinloch) as Dorothea. The thirty-fifth performance of Mazeppa occurred on August 31st, and with it was joined the screaming Oh! Hush! With the last-named piece, and Life in Philadelphia, and the never-failing Jim Crow, Rice was indeed a tower of strength. His popularity knew no bounds.

The Wife; Reputation

Nevertheless, Rice departed for a few days in early September and Hamblin attempted some novelty of a widely different kind. On September 4th, as fore-piece to the inevitable Mazeppa, he first played here The Wife, shortly after it had figured as Mrs. Hilson's benefit-bill at the Richmond Hill, and before the Kembles acted it at the Park. He and Naomi Vincent were St. Pierre and Mariana. It was performed several times thereafter, usually with Mazeppa.

On September 5th came a new tragedy, Reputation, or, the State Secret. The Evening Post supplies the leading parts: Hugo Istein by Hamblin, Otto by G. Jones, the Landgrave by McKinney, Rodolph by Gates, Helen Istein by Mrs. McClure, Princess Frederica by Mrs. Conway, and the Countess Wultum by Mrs. Kinlock. This cast shows that, so far as leaders are concerned, the company had not changed since summer. But of course, even with the new tragedy, Mazeppa figured in the bills.

The Wife, Mazeppa, Reputation — these were the offerings Hamblin set against Power at the Park. On the second night of the Woods there, he revived The Cannibals as extra fare. Miss Lane's name, and her mother's are now printed in American advertisements.

Henry Wallack joined the forces on September 11th, opening as Rolla, and as William in Black-Eyed Susan. On the 12th, against the Woods in The Barber of Seville, Hamblin gave a strong Apostate: Hamblin as Hemeya, H. Wallack as Pescara, McKinney as Malec, and Miss Vincent as Florinda. And on this evening, Rice once more emerged in Oh! Hush!

By this time the Mirror had had all it could stand of Rice: it devoted, on October 5th, nearly a column to sardonic annihilation of the popular exhibition; this masterpiece of ironic invective I reluctantly omit. If the Mirror was hard on the Park, it was bitter, in these days, with the Bowery. But it should have been kind, on September 19th, to the third act of Othello, with Hamblin, Wallack (Iago) and Miss Vincent, and to Miss Vincent's Kate O'Brien, even though the lengthy bill included also both Oh! Hush! and Mazeppa.

On the 23rd of September, Hamblin brought out Edward Fitzball's thrilling Jonathan Bradford, or the Murder at the Road-Side Inn, a play very like The Golden Farmer, soon to be discussed, or many a "crook" play of nearly a century after its production. Jonathan, as we are politely informed in the opening soliloquy of Jack, boots at the inn, is a terrifically virtuous landlord, with a surpassing wife and children. From the moment Mr. Hayes enters with that bag of gold, we know trouble is ahead. The appearance of Dan Macraisy and his tool, Caleb Scrimmage, settles us in the depths of woeful apprehension. A very interesting set, showing four rooms of the inn, allows us to see the murder on the way, and its actual perpetration. Of course Jonathan is accused of the murder; of course he goes through harrowing scenes in jail and elsewhere; of course he overhears Macraisy's confession; of course all ends well. I wonder how much the then novel use of a simultaneous four-room set added to the success of the play? In any case, Hamblin presented it for many nights, and it proved a genuine successor to Mazeppa. The original cast:

Jonathan	Mr. Hamblin	Lawyer Dozey	Mr. Collins
Dan Macraisy	Mr. H. Wallack	Jack Rackbottle	Mr. McKinney
Mr. Hayes	Mr. Taylor	Corporal	Mr. W. Wheatley
Farmer Nelson	Mr. McClure	Anne Bradford	Mrs. McClure
Caleb Scrimmage	Mr. Gates	Sally	Mrs. Jackson

Fortune assuredly led the way. On September 27th a very successful farce, Crossing the Line, first saw the lights here, with Gates as Wouter, McKinney as Wouverman, Mrs. Jackson as Estelle, and Mrs. Gale as Pomona. With Jonathan Bradford, Mazeppa, Crossing the Line, etc., Hamblin might laugh at stars and their ways. Mazeppa and Jonathan Bradford on several nights made an attractive double bill; for one whole week they constituted the sole attraction — a near approach to the consecutive runs of the future. And Miss Vincent and Hamblin gave several repetitions of The Wife.

Yet Hamblin became mad with blood and thunder. On October 12th Jonathan Bradford was joined with a new thriller — Black Angus, withdrawn, after a very few performances, with Jones as Angus, Farren as Morven, Miss Dunham as Malcolm, and Mrs. McClure as Mabel. The Meeting at the Nore, brought on October 19th, fared better; it attained to several renderings, with Jones as Richard Parker, McKinney as Jack Adams, Gates as Ducky Chicken, and Mrs. McClure as Mary Parker. But Mazeppa was never long out of the bills, even those into which new melodramas thrust their noses. Two such intruders were The Castle of Paluzzi, or, the Extorted Oath (November 2nd) with McKinney as Salviati, Jones as Ferdinand, Gates as Paolo, and Mrs. Flynn as the Countess, and Ellen Wareham (November 6th) with Mrs. Flynn as Matilda, Mrs. McClure as Ellen, Mrs. Jackson as Caroline, Gates as Dick, G. Jones as Hamilton and McKinney as Cresford. Neither succeeded. Jonathan Bradford continued, the part of Anne falling, on November 22nd, to Mrs. Flynn. Yet did Hamblin not renounce the older gods. On November 1st, he played Damon to Henry Wallack's Pythias, Mrs. Flynn's Hermion, and Mrs. McClure's Calanthe, and on November 5th allowed Wallack again to act Rolla, the Cora of this occasion being the beloved Mrs. Flynn. Wallack had frequently been seen as Roderick Dhu.

The Cooper Benefit

I have purposely clustered all the melodrama into one rank bouquet, in order that I might leave a free stage for some notable star performances of the "legitimate." Before I arrive thereat, however, I must call attention to the benefit on November 7th, for the veteran Thomas Abthorpe Cooper, who, after years of good fortune and easy standing, now found himself at the decline of his prosperity, and obviously near the end of his stage career. He was a notable example of lingering too long; the sad thing was that after thirty-five years of glory he found himself facing actual want.

We remember the benefits, last year, for John Howard Payne and Dunlap. It was felt that the Park stage should have been offered on this later occasion for the man who had so often ornamented it with performances of notable, if not supreme, excellence; Simpson and Price, however, failed to meet the expectation of playgoers, and the benefit, under the auspices of several gentlemen, was given, with the hearty co-operation of Hamblin, at the Bowery. It is said that the receipts amounted to $4,500, the largest on record up to that time, and the largest for many years to come. The profession, as usual, volunteered cheerfully. The programme began with an opening address by Woodworth, spoken by Hamblin. Then came The Honeymoon, acted by Hamblin, H. Wallack, G. Jones, McClure, Gates, Farren, Josephine Clifton, Mesdames McClure, Flynn and Stevenson — a true Bowery cast. Julia Wheatley then sang the Mermaid's Cave, Horn accompanying on the piano. Mr. and Mrs. Wood were heard in solos, Mrs. Barnes recited Collins's Ode on the Passions, and Cooper himself gave Alexander's Feast. The bill ended with The Irish Tutor, played by Power and members of the Bowery troupe. The presence of Power and the Woods in the programme proves that the Park management could not have been hostile to the scheme. We shall meet Cooper again at the Bowery before the season ends. Meantime, it is pleasing to remember that his pressing needs were lightened by this fine benefit.

Booth; Forrest

On November 13th, Booth returned to the stage now alone open to him in New York, and, of course, in Richard III. Othello, on November 15th, had a really interesting cast, with Booth as Iago, Hamblin as the Moor, Wallack as Cassio, McKinney as Roderigo, Mrs. Flynn as Desdemona, and Mrs. McClure as Emilia. On the 18th, when Booth repeated Richard III, Mrs. Herring made her first appearance in America as Queen Elizabeth, also enacting Kathleen in The Poor Soldier. Mrs. Herring will figure frequently in our chronicle as a woman of astonishing versatility and general excellence in all lines.

Meanwhile, as so customarily when Booth appeared, Julius Cæsar, on the 21st, presented him as Cassius, Hamblin as Brutus, and Henry Wallack as Antony. So good a trio could not possibly have been offered at the Park. Hamblin was doing his best to counteract the strong stars at the Park, and the fashionable new Italian Opera House; I judge he came near to succeeding. On the same evening, a new farce, The Party Wall, presented Gates as Broadcloth, McKinney as Quick, Mrs. Flynn as Lucy, and Mrs. Stevenson as Mrs. Trimmer.

The real event of the autumn came with the engagement of Forrest, beginning on November 27th, as Damon. The big bright luminaries at the Park left no room for the best American tragedian, on the stage he had for several seasons splendidly propped; he now returned to the scene of his earlier triumphs and had a success that must have gladdened his heart. He played many times at the Bowery during this winter, apparently to the satisfaction of all concerned. On his first night he was doubtless adequately supported by Wallack, Mrs. McClure and Mrs. Flynn. His subsequent parts, in order, were Macbeth, Virginius, Rolla, Metamora (several times), Damon, Spartacus (also frequently), Othello (to the Iago of Wallack), Oralloosa (this likewise given often, with McClure as Pizarro, G. Jones as Almagro, Flynn as Christoval, and Mrs. McClure as Ooallie), and Carwin.

Several of these plays were repeated. The last night of the term was on December 25th, when Metamora was given. The Mirror, on November 30th, has this to say; I hope Simpson, slave of Price, read the article:

> The prompt liberality of Mr. Hamblin, in regard to the Cooper benefit, contrasting, as it did, so strongly with the conduct of the managers of the other establishment, had already created a current of public opinion in his favour, that needed only the additional impulse of this engagement of Mr. Forrest to swell it into a full and sweeping tide. . . . In this negotiation . . . he [Hamblin] has pursued the most liberal course, and one that again brings him into advantageous contrast with the narrow, selfish and anti-American policy which governs the other theatre.
>
> . . . We are glad Mr. Forrest has withdrawn from a theatre conducted on principles that have very justly excited public sentiment against it, and is again treading the boards where his early laurels were acquired; where he will again be welcomed by the same generous audiences that awarded them; and where he will have to deal with a manager not actuated by a desire " to crush the infernal American humbug."

An Interlude

The engagement of Forrest elevated the tone considerably; it relegated melodrama to the far background. Some new pieces, however, must now be noted. Botheration was revived on December 19th, with Anderson (still active, despite Power) as Thady O'Blarney, and Mrs. Flynn as Rose. On December 25th, following Forrest's farewell in Metamora, was brought out The Whistler, or, the Lily of St. Leonard's, a sequel to The Heart of Mid-Lothian. It evidently failed. Wallack was Sandy Sanderson, McClure Reuben Butler, Mrs. Herring Mrs. Butler, Flynn Knockdunder, Mrs. Flynn Effie, Gates Dicky Dutton, Mrs. McClure Lady Staunton, Mrs. Stevenson Mrs. McCorkindale, McKinney Sir George Staunton, Jones Donacho Dhu — a strong cast that did not save the piece.

Hamblin's next success — following Mazeppa and Jonathan Bradford — was Wacousta, or, the Curse, an Indian drama by Louisa H. Medina, who adapted novels and wrote plays that vastly pleased the none too critical gods at the Bowery. Wacousta was a great hit. In it (December 30th) appeared David Ingersoll, a young tragedian from Philadelphia (his native city), who had come out at the Bowery on December 27th as William Tell, and on the 28th as Damon. He was well liked, and made a success as Wacousta. This striking piece was given so often, that I must repeat its cast:

Wacousta	Mr. Ingersoll	Adeline	Mrs. Flynn
Governor de Haldemar	Mr. Jones	Oucanasta	Mrs. McClure
Captain de Haldemar	Mr. Conner	Clara	Mrs. Herring
Holloway	Mr. McClure		

Probably the success of Wacousta paled before that of The Lion Doomed, or the Bandit of Benares, produced on January 8th. In this, according to the advertisements, were "Two lions introduced on the stage, in a large and safe den." They were trained by Van Amburgh. The chief parts fell to Wallack (Moraska), G. Jones (Ryzatu), Gates (Quanki Tonge), and Mrs. Flynn (Zaphyra). It was given every night for some time (frequently in combination with Wacousta). Hamblin was assuredly in great luck. The Mirror of January 18th gives an account of The Lion Doomed, from which I cite merely the statement that one of the characters is cast into a den of lions, there to engage in mortal conflict with the male beast. "The prisoner escapes, and this scene, which probably exceeds anything of the kind ever before witnessed here, closes amid the cheers, and the free respirations of the excited spectators. . . . The drama closes with the conflagration of the city of Benares."

Its success kept off all need of further novelty, and allows me to record the appearance of Ingersoll and Mrs. McClure in The Stranger (January 21st), as well as the frequent telling (between the acts) of Yankee stories by Danforth Marble. Poor Marble had not yet met with Hill's success as a delineator of New England characters; but he will arrive.

Rice returned on January 25th, in Oh! Hush! and was added to the attraction of varying nightly combinations of Wacousta, The Lion Doomed, Mazeppa, etc. Also My Neighbour's Wife had recently been acted, with Wallack and Mrs. Flynn as Mr. and Mrs. Somerton, with Gates as Jonathan Swift, and Flynn as Timothy Brown.

Jonas B. Phillips turned tragic writer, and was represented on January 27th and 28th, by his play of Camillus, in which Ingersoll played the title-part, and Mrs. Flynn Camilla. Other parts fell to actors like G. Jones, McClure, Gale, and Tuthill. I do not find record of many performances. Jonas B. Phillips was a very minor light in the history of the American drama. A recent visit to town of the great Indian, Black Hawk, was commemorated at the Bowery with the production on the 27th, of Black Hawk, with Rice as Marshal of the City, Collins as the Indian Chief, Marble as the Prophet, and Sowerby as Timbertoe.

Cooper, Forrest, Hamblin

After so monotonous an interlude we pass eagerly to a golden period in the usually bad theatrical month of February — a period never surpassed in Bowery annals. It was in that very month that the Park was featuring Parsons and other lesser stars; the Bowery offering, by comparison, was overwhelming.

It began on February 5th, when Forrest returned as Metamora. What followed may well be described as a dramatic festival. On February 8th, Venice Preserved presented Forrest as Jaffier, Cooper as Pierre, and Mrs. McClure as Belvidera; H. Wallack finished the evening with Black-Eyed Susan. Othello, on the 10th, employed Hamblin as the Moor, Forrest as Iago. On the 15th, Julius Cæsar, of which the Bowery now seemed to hold a monopoly, combined Hamblin as Brutus, Cooper as Cassius (he no longer played Antony), Forrest as Antony, H. Wallack as Casca, Jones as Cæsar, Mrs. Flynn as Portia, and Mrs. Herring as Calpurnia. What a glorious cast! Cooper's Damon, on the 11th, was supported by Forrest's Pythias. And Cooper's benefit, on the 17th, offered extraordinary attraction, his Virginius being assisted by Forrest's Dentatus and Hamblin's Icilius. The Virginia was Miss Priscilla E. Cooper, daughter of the tragedian, who then made her first appearance on any stage. Connected through her mother with several distinguished New York families, this refined and charming girl essayed the boards merely to prop the failing fortunes of her father; she fully disliked the profession—as did Fanny Kemble who entered it also from much the same sense of filial duty. Miss Cooper was encouraged throughout her brief theatrical career by influential friends; but was doubtless relieved when her marriage in 1839 removed her to another sphere — the White House, to wit. She married Robert Tyler, son of John Tyler, who, on the death of Gen. Harrison, became president of the United States. Miss Cooper — then Mrs. Tyler — as daughter-in-law of the President, became presiding lady of the White House, " and," says Ireland, " none who preceded her ever did its honors more gracefully, or shed a greater fascination over its hospitalities." Cooper and his daughter re-appeared in Virginius (February 20th) for Hamblin's benefit, Henry Wallack replacing Forrest as Dentatus.

THE BROKER OF BOGOTA

On February 12th, Forrest, who did so much for the American dramatist, brought out Bird's tragedy of The Broker of Bogota. Though never so successful as the same author's The Gladiator, The Broker deserves notice as one of the most dignified of American plays. The Mirror of March 1st neatly summarises the plot, but I, as historian, not of the American drama, but of the New York theatre, will spare the overburdened reader. The models followed by Bird in this very old-fashioned tragedy were Elizabethan rather than those of 1833-34; it nevertheless provided Forrest with an admirable character, in different aspects, as has been remarked, reminiscent of Lear, Shylock, and Sir Giles Overreach. The Leonor incidents also hint of Le Roi S'Amuse. The play was given for the third time on February 14th.

Baptista Febro	Mr. Forrest
Cabarero	Mr. H. Wallack
Ramon	Mr. Ingersoll
Fernando	Mr. G. Jones
Marquis	Mr. Gale
Francisco	Mr. Conner
Mendoza	Mr. Farren
Pablo	Mr. McClure
Juana	Mrs. McClure
Leonor	Mrs. Flynn

It is a pity to close this brilliant record with a piece of extravagance like Rice's My Long Tailed Blue, which was brought out on February 24th, in connection with an elaborate revival of The Forty Thieves, the latter presenting Mrs. Flynn as Morgiana, and with a stud of horses from the Richmond Hill Theatre. This descent to the crassly popular succeeded in closing the house on February 25th. The reason alleged for the recess was preparation for a new spectacle, The Maid of the Mist, and necessary refurbishing of the interior of the theatre.

THE MAID OF THE MIST; THE SIX DEGREES OF CRIME

Hamblin believed in variety. His February of classic design was followed by a March and April of spectacular, melodramatic excess. The theatre re-opened on March 4th with The Maid of the Mist, or, Anne of Geierstein, which achieved a success not to be dispersed even by March gales. It was a scenic triumph, and, as acted with horses from Richmond Hill, and actors from the Bowery, it went down the throats of the gods, soother than the creamy curd. Ingersoll, according to the American, played Charles the Bold, Stevenson Arthur Philipson, Gates Sigismund, McClure Archibald, Gale Biederman, Farren the Earl of Oxford, Mrs. McClure Anne, and Mrs. Herring Annette.

The piece ran very strong during the first days of March, sometimes joined with Wacousta, still powerful to attract. On March 11th, it was united with a new farce, Mistakes of a Night, with George Jones as Frederick, Gates as Edward, Mrs. Herring as Letty, and Mrs. Flynn as Sophia. On March 17th the run was intermitted to allow the manager to act Richard III, and repeat a new play, set down in the American advertisement as The Baker's [*sic*] Progress. The cast in that advertisement included George Jones as Joe Huntley, McClure as Abel Darnley, Taylor as Sandy Smith, Gates as Simon Mealbag, Mrs. Herring as Alice Gray, and Mrs. Flynn as Grace Huntley; this had been given first on the 16th. The piece is sometimes known as Grace Huntley.

A startling moral lesson was staged on March 19th, when F. S. Hill, a young actor who had appeared in 1831-32 at Richmond Hill and the Bowery, brought out his own play, The Six Degrees of Crime, or, Wine, Women, Gambling, Theft, and the Scaffold. Here, assuredly, is George Barnwell of the Bowery. The tragedy had recently been produced in Boston. The Mirror of March 8th announces the play as in rehearsal at the Park; I know not by what underground passage of managerial policy it worked its way eastward to the Bowery. The Mirror, on the 8th states that " the six degrees of crime are illustrated by the career of a young man, an inheritor of great wealth, who commences by riotous living, which is the first degree; becomes familiar with *maisons de plaisance,* which is the second degree; with gaming-houses, which is the third degree; having in these courses dissipated his wealth and debased his nature: he is next seen committing a robbery, which is the fourth degree; and, finally, in a fit of jealous rage, assassinating his faithless mistress and her paramour, which is the fifth degree: for all of which he atones by a disgraceful death, which is the sixth and last degree. It will at once be perceived from this plan, that the play affords ample scope for scenic display, and for every species of histrionic talent. The *salle a manger* of the young bacchanals, and the ball-room of the *maison de plaisance,* gave opportunity for fine lively comedy; the gaming-house and the robbery presented something excellent in the melo-dramatic way; while the assassination and closing scene were deeply tragic."

It will be observed that the fifth degree of crime is not specified in the sub-title as advertised in the Post, from which I gleaned my material; for the assassination, we are indebted to the Mirror. On April 5th, the Mirror informs us that the play is going on with good success, that Hill has made rapid improvement in his art, and that Parsons is acting at the Bowery with much applause. " They have gilded up the mouldings too, and taken away the clumsy scrolls which were stuck about the pannels of the boxes, and given the whole a neat and genteel *ensemble,* by one prevailing hue, instead of breaking it up into a dozen, like the coat of Harlequin. We wish the music of cracking peanuts could be less audible; for though we like music, and peanuts too, we confess we like both anywhere better than from the spectators in a theatre." I doubt if the symphony of peanuts was quite so loud in Park Row; by straws we judge the atmosphere of a house. The cast of Six Degrees of Crime (the names show the French origin of Hill's play):

Julio Dormilly	Mr. F. S. Hill	Robert	Mr. Taylor
Charles	Mr. G. Jones	Louise	Mrs. Flynn
Lacaille	Mr. Gates	Elmire	Mrs. McClure
Ferdinand	Mr. Flynn	Mme. Doucet	Mrs. Stevenson
Michael	Mr. Gale	Fanny	Miss Johnson

PARSONS; MORE MELODRAMA; BOOTH

With Booth, Cooper, Hamblin, and Forrest, one could extrude melodrama; but not with Ingersoll, Jones and Parsons. Parsons came here (from his own recent season at the Park) on March 24th, acting Othello to Ingersoll's Iago. At the Park, as we saw, Parsons and McKinney together had been good for a nightly receipt averaging only $220; Hamblin therefore took no chances, but united this Othello with another machine-made melodrama, The Revolt of Ghent, with Ingersoll as Albert Maurice, Jones as Adolph, Gates as Martin Furze, Gale as du Bae, Farren as Ganey, Mrs. McClure as Princess Mary, and Mrs. Flynn as Alice. With Parsons for The Stranger, Rob Roy, etc., and with afterpieces like The Revolt of Ghent and Six Degrees of Crime, Hamblin could now brave April showers, however unexpected. Nevertheless, a thunderclap on March 29th brought The Headsman, with Gale as Polder, Farren as Baron Destevau, Gates as Sloop, Jones as Frederick, and Mrs. Flynn as Bertha. Parsons was advertised, in April, to succeed Hill as Julio Dormilly in Six Degrees of Crime.

April went forward with varying combinations of all the recent melodramatic thrills of the last few weeks: Six Degrees of Crime (with Parsons), The Rake's Progress, Mazeppa. On April 11th, however, the all-devouring maw of the gods again cried for novelty and into it was thrust Schinderhannes, or, the Robber of the Rhine. Surely the insatiables might have chewed for a second on the unpronounceability of that brave hero's name! G. Jones, who played it, probably pronounced it fairly well; Parsons would have no difficulty with Peter Schwartz, nor Mrs. Flynn with Ida Delheimer, nor Gale with Moritz. Mrs. Herring was Liese, Gates Fabio, and Mrs. McClure Magdalene. This dread Robber made another success of the moment for busy Hamblin.

It even tagged the bill on April 21st, when Booth was rushed in to save Shakespeare with Richard III, if, indeed, Shakespeare could be saved by a play so largely Colley Cibber's and so little his own. I pass over the customary features of Booth's repertoire to stress the now invariable Bowery flower of Julius Cæsar (April 28th), when a new shake-up in the trio gave Antony to Parsons, Booth and Hamblin retaining their usual parts. The Kembles were again at the Park, and their interesting Henry VIII of May 2nd, was somewhat anticipated by a King John at the Bowery on April 30th. In this Booth was the King, Hamblin was Faulconbridge, Parsons Hubert, Mrs. Flynn Arthur, and Mrs. McClure Constance. I should like to have seen both Henry VIII and King John on those evenings. King Lear, on May 2nd — the night of the Kemble Henry VIII — enlisted Booth as Lear, Hamblin as Edgar, Parsons as Edmund, and Mrs. Flynn as Cordelia. These actors must have breathed hard, as giants engaged in war with Titan Kembles. Booth's engagement lasted until May 17th, but neither King John nor King Lear was repeated; the public evidently preferred him as Richard, Sir Giles, Iago — even as Oroonoko and Jerry Sneak.

LIFE IN NEW YORK; LES FLUTIAUX

But Booth tided Hamblin over a bad period of rivalry with the Kembles. On nights when the little giant did not perform, the Bowery manager was strongly fortified by the success of a new local skit of a type later made familiar by the great A Glance at New York of Mitchell's Olympic, perhaps also by the " howling " successes of Harrigan and Hart. Of course the prototype of such entertainment was Tom and Jerry. The popular fiction of the Maine philosopher-statesman, Major Jack Downing, was utilised in Hamblin's extravaganza, as indeed it was used by Hackett in his Major Jack Downing, just a few days later. The Bowery piece was brought out on April 24th, under the title of Life in New York, or, the Major's Come. For some days previously, the Bowery had advertised promises of the piece, stating " the object of this entertainment is to afford some glances at Home. Among its various places will be exhibited Life in Wall Street, or, the Major among the Brokers; Tattersall's, Palmo's, Visions of Life, Life on the Pave, Five Points, etc." The original cast included Jones as Frank Dashaway, Flynn as George Wheatfield, Gates as Major Jack Downing, Anderson as O'Slumber, Mrs. Flynn as Lucy, Miss Irish as Antonio, and Miss Johnson as La Pouli. But, as usual with such things, features were constantly added as the success grew. Even on the early nights nothing else — either afterpiece or curtain-raiser — was advertised with it in the papers. The local types filled pit and gallery with unrestrained joy; doubtless peanuts cracked and were crunched and whistles shrilled in ecstasy. For the first night was advertised a feature of " Mrs. Trollope and family group by a well-bred lady." I dare say that seemed funny to peanut-eaters whose domestic manners had recently been castigated. On May 20th, new scenes had been written in for Jim Crow Rice; thereafter the farce had even a stronger hold on life. Parts continually advertised were O'Slumber, by Anderson, and Rose Evergreen by Mrs. Herring. The author of the play was Jonas B. Phillips — how fallen from the aspirations of Camillus!

With one more phenomenon I bring May to a close. On May 6th Booth and Hamblin played Othello, "after which," read the notices, "Mons. Flutiaux and family, from the Theatre Royal, Bordeaux, will appear and perform wonderful feats on the Corde Elastique." Among thrilling features promised, were a *pas seul* by Mons. Edouard, a dance by Mons. Joseph, "who will make several leaps at an elevation of six or eight feet from the Rope," a ballet of The Reapers, who will dance with baskets attached to their feet, le Petit Lion, aged thirty-five months, who will also exhibit on the rope. " Mons. Flutiaux will also perform *une danse grotesque,* Tartarian Dance, and conclude with the dangerous back leap." These imitators of the Ravels remained for many nights, finally joining their exhibitions with Life in New York, or even with Booth in tragedy. Hamblin believed in variety in all senses of the word. In any case, with Booth and an excellent stock company, with Life in New York now perfect with Rice, and with Les Flutiaux, the manager must have breathed the pure serene of prosperity, while waiting for some new planet to swim into his ken. Perhaps it was of himself that he thought when producing a new farce on May 23rd, called Where's My Head? In this Rice was Squash, and Flynn Major Cataract. These Rice sketches were certainly precursors of the sketches ultimately incorporated in the bills of the Negro Minstrels of the future.

FORREST

The planet, if not new, was at least steady in its light. Forrest came back on the 26th in Metamora, Hamblin, for good measure, tagging the programme with the first production of the farce of Frank Fox Phipps, played also for the first time the same night at the Park. Its Bowery cast included Flynn as Phipps and Farren as Peter Popkins. Mrs. Flynn's benefit on May 28th offered Booth as Pescara, Hamblin as Hemeya, Parsons as Malec and herself as Florinda. Booth also acted as John Lump and Rice gave Oh! Hush! The Broker of Bogota again graced the bills on May 29th and June 4th. And Life in New York was made graphic whenever the now recurrent stars allowed it to become visible.

We saw how frequent were departures from the Park to the then more congenial fields of England. Now the exodus begins from the sister theatre. George Jones — aping Richings in the preceding year? — announced on June 6th his last benefit "prior to his departure for Europe." He brought out a tragedy "written by one of the literati of this city" — The Venetian Bride, involving incidents in Venice in the Fourteenth Century. Jones played Hamet, Conner Cebra, Parsons Cassinova (*sic*), Mrs. Herring Leonora, and Mrs. McClure the title-rôle. On the 7th, Rice had a benefit, "after which he proposes jumping Jim Crow across the Atlantic." He played William Tell! Naturally also, he jumped, and likewise offered Life in New York.

THE DEMON DUKE; ALEXANDER PICKERING

On June 9th Hamblin brought out the last melodramatic splendour of the season — The Demon Duke, or, the Cloisters of St. Rosalie, adapted by Reynoldson from the story on which Scribe founded his libretto for Robert le Diable. It was apparently mounted with great beauty, quite surpassing in effect the operatic version shown at the Park on May 12th. Here Ingersoll was Robert, Parsons the Mysterious One, Mrs. Herring the Princess, and Mrs. McClure Alice. It had a fine success, interrupted on June 16th, by Pizarro acted by Hamblin as Rolla, Parsons as Pizarro, Ingersoll as Alonzo, Mrs. Flynn as Cora, and Mrs. McClure as Elvira. On the 18th came the celebrated play of The Golden Farmer, which William and John Sefton were, within a year or two, to make a mainstay of the Franklin Theatre. At the Bowery Parsons played the Farmer, Gates Jemmy Twitcher, Conner Lord Fitzallan, Flynn Harry Hammer, and Mrs. McClure Elizabeth. Its success here was not of a degree to warrant anticipation of the extraordinary run it later enjoyed at the Franklin Theatre.

Hamblin had mustered against the big stars of the Park a remarkable array of noted actors — Forrest, Cooper, Booth, Rice, himself; but he had also done a more interesting thing — he had given opportunity to younger men to show their mettle. This season was memorable for the first emphatic appearances of F. S. Hill, Ingersoll and Parsons. And now, on June 20th, came forth Alexander Pickering. He made something of a stir. His opening part was Rob Roy.

The season neared an end; the summer of 1834 had nothing to equal those æstival triumphs of 1833 — Mazeppa and Jim Crow. A new farce of political import — The Removal of the Deposits — made significant Flynn's benefit on June 25th, but it did not long remain in the bills. Farren, Conner, Flynn and Mrs. Herring bore the burden of its theme. On June 27th came another Indian drama, Oronaska, in which Parsons had the title-rôle, Ingersoll was Mehontongo, Mrs. McClure Natallah, and Mrs. Flynn, Alice. A patriotic-Lafayette piece, The Cradle of Liberty, commemorated the nation's attitude toward the French warrior, recently deceased.

The reader observes I am again forced to follow wandering fires. Ingersoll's benefit, on July 2nd, presented him as Othello, and J. H. Palmer, " from the Georgia and Alabama theatres," as Iago. The glorious 4th brought out Gustavus, or, the Masked Ball, soon to glorify summer also at the Park. The 5th saw the first performance of a hideously-named melodrama, The Arab Chief and the Pirate of the East. On the altar was sacrificed the art of Ingersoll as the Chief aforesaid, of Gale as Ali Beg, of Gates as Jonathan Snaggs, of McClure as Ben Hamet, of Parsons as Henry Lanward, of Flynn as Paddy McCann, of Mrs. McClure as Haidee, of Mrs. Herring as Ismene. On the same evening, a farce, The Wicklow Gold Mines, presented Anderson, whom Power had eclipsed but not obliterated, as Bob Sullivan. July 8th allowed Miss Virginia Monier, "the celebrated American actress," to make a single appearance here as Julia, in The Hunchback; also Mr. Archer, " of the London Theatres," sang a song. These events were for the benefit of Mrs. Herring. Forrest gave a few performances, to lift the theatre from its recent slough of melodrama; the season closed on the 16th of July, with a performance of The Broker of Bogota — a significant and worthy choice, since that was really the most important American production of the season at any house.

The Farren Riot

The benefit of George P. Farren, the stage-manager and excellent comedian was set for July 9th, when Forrest was announced for Metamora. The results may be found in the Diary of Philip Hone, under date of July 10th:

> Our city last evening was the scene of disgraceful riots. The first was at the Bowery Theatre. An actor by the name of Farren, whose benefit it was, had made himself obnoxious by some ill-natured reflections upon the country, which called down the vengeance of the mob, who seemed determined to deserve the bad name which he had given them. An hour after the performance commenced, the mob broke open the doors, took possession of every part of the house, committed every species of outrage, hissed and pelted poor Hamblin, not regarding the talisman which he relied upon, the American flag, which he waved over his head. This they disregarded, because the hand which held it was that of an Englishman, and they would listen to nobody but "American Forrest." He assured them that the object of their rage, Mr. Farren, had made a hasty exit, and the mob retired to enact a more disgraceful scene in another quarter.

This scene was an attack on the house of Lewis Tappan, an abolitionist, in Rose Street; they " broke into the house, destroyed the windows, and made a bonfire of the furniture in the street. The police at length interfered, rather tardily, I should think."

The Richmond Hill Theatre, 1833-1834

Of the history of the house at Charlton and Varick Street, the investigator of old newspaper files is often tempted to excuse *lacunæ* with the final and comforting *cetera desunt*; and just as he has settled down into that restful state of inertia, behold, he is roused by a stray advertisement in one paper that sends him galloping to files of another! The dark ages of Richmond Hill are beginning; in vain shall we search for complete records. The fact is that, artistically, this house, which never had any real grounds for existence, touched bottom in the season of 1833-34; Ireland dismisses it with, "the Richmond Hill theatre has nothing worthy of record this season." Unless anything whatever is worthy of record, he probably was right.

In late August, however, a piece was brought out, dealing with the events of a recent sensational murder in Fall River; it was lurid enough to attract overflowing audiences. On September 5th, I find advertised in the Post: " in consequence of the crowded houses that have witnessed the new play of Sarah Maria Cornell, or, the Fall River Murder, and the continued applications at the box office for its repetition, the public is informed that it will be repeated on Friday Evening, Sept. 6th, 1834 [*sic*]. Mrs. Flynn and Mrs. Thorne are engaged, and will appear on this occasion."

Consequently, on September 10th, we find the sixth serving-up of this delicate morsel. The cast for that date, in the Post, presents Goodenow as Haverjo, Flynn as Dr. Findout, Boddy as Brother Jenks, Mrs. Flynn as

Sarah Maria Cornell, and Mrs. Prescott as Mrs. Stately. The composition of the acting force may be gauged by that list, some of whom were minor to the vanishing point. The melodrama was preceded by Of Age To-Morrow, with Flynn as Willinghorst (usually *sic*) and Mrs. Thorne as Maria, and was followed by High Life below Stairs, Flynn playing the Lord Duke, Phillips Lovel, Boddy Sir Harry, Miss Waring Kitty, and Mrs. Thorne Lady Charlotte. One is really surprised to find Miss Waring, Mrs. Thorne and Mrs. Flynn in such company. As to the bill, one sees that the murky horror was enclosed in reputable comedy, like the rotten core of fair-seeming fruit.

It must have run on prosperously. On September 21st the Mirror holds a court of justice and severely condemns the thing. " So gross a violation of propriety and public decency has seldom been committed in this city; and it may doubtless be classed as an offence for which the author, his aiders and abettors, may be presented and indicted. Here is a character represented on a public stage, for the edification of our youth of both sexes, placed in interesting situations, calculated to excite their sympathies, and intended to serve as a model for imitation, when, if the circumstances of the sad tale, on which the play is founded, is adhered to, it is admitted, that she swerved from the path of duty. Is this a becoming picture to represent?"

Furthermore, " the unfortunate individual, who has been accused of the murder of Sarah Maria Cornell, put himself on his country, was tried by a jury of that country, and acquitted." Juries may err, but, " it would be the most dangerous absurdity. . . . to maintain, that the opinions of individuals or parties should be paramount to the solemn decision of twelve sworn men." If the decision of such jurors is to be conclusive, no body of men self-elected should re-open the case to blast the reputation of a man acquitted in due process of law. " We say, then, this display of public calumny — this open breach of propriety — this bringing into disrepute the judicial power of the country, is a nuisance which ought to be abated by the authorities, if the author of it have the hardihood to defy public opinion longer by its continuance."

I bring in that ancient appeal to an invisible censorship, as the first of its kind with which I am familiar. Like similar modern outcries, it but increased the rush to the box-office. On October 5th, the Mirror sadly reports that the play " still continues, we are told, to attract crowds. . . . This is speaking volumes for the moral sense of the community." Poor Mirror! whichever way it was turned, it reflected the detestable. The Park company were dreadful; and in this very same issue of October 5th is that ironic-sardonic review of Oh! Hush! which might have forever blighted the career of T. D. Rice, and only succeeded, probably, in sending his admirers in stronger array to the already packed auditorium of the Bowery.

The Richmond Hill was still struggling on, on October 19th, when the Mirror reports that " it is busily engaged in deep and bloody tragedy, as is evident from the splendid specimens of the graphic art, in the shape of enormous woodcuts, which are to those of the Bowery full blazing suns compared to farthing rush-lights, and which embellish the pumps, fences, and corners of streets, to the great awe and consternation of all enlightened people and little boys, thereby producing a grand moral effect, highly creditable to the refined taste of the manager, and exceedingly flattering to the good taste of the community."

Really, I wonder that the irony of the Mirror in October did not crack it. I fancy that the system at Richmond Hill broke down shortly after. By the beginning of November Mrs. Flynn had joined the forces at the Bowery, and with her went the strength of the company.

A circus must have been established here in mid-winter; otherwise what means the glittering promise of The Cataract of the Ganges on February 10th at the Park, when the actors were to be assisted by "part of the Equestrian Stud of the Richmond Hill Theatre?" A stud of horses from the same establishment added to the glories of The Forty Thieves at the Bowery, on February 24th, and gave extra thrills to The Maid of the Mist, on March 3rd. I do not know what became of the noble studs. On March 22nd, the Mirror sardonically remarks: "a *new* manager has opened this concern *anew,* and with a company almost as bad as that of the Park theatre itself!" And now, really, *cetera desunt.*

Italian Opera, Leonard and Church Streets, 1833-1834

The first taste of Italian opera enjoyed by New Yorkers (1825-26) lingered long in memory; why not, since the greatest savour was supplied by the matchless Malibran? We have reviewed the disastrous season at Richmond Hill (1832-33), and remember that a company of gentlemen, early in this second season of the exotic in New York, advertised for land on which to build a permanent (!) opera house. That land was acquired at Leonard and Church Streets, not only far from the usual theatrical district, but in a region disreputable and unsafe. Cheapness was the only excuse for the purchase, and the stockholders foolishly left Broadway to erect in such a district the kind of house which could prosper only where fashion would naturally go. This was the initial mistake of the proprietors, and it was the mistake of Oscar Hammerstein, eighty years later.

The new opera house, however, was ready for opening on November 18, 1833; much excitement prevailed among music lovers, and a brilliant first audience was assured. The subscribers each controlled their own boxes, as at the Metropolitan today, and as at that house, at its opening, choice of boxes was drawn by lot. Philip Hone, under date of September 16th, records, "the drawing of boxes at the Italian opera house took place this morning. My associates, Mr. Schermerhorn and General Jones are out of town, and I attended and drew No. 8, with which I am well satisfied. The other boxes will be occupied by the following gentlemen: Gerard H. Coster, G. G. Howland, Rufus Prime, Mr. Panon, Robert Ray, J. F. Moulton, James J. Jones, D. Lynch, E. Townsend, John C. Cruger, O. Mauran, Charles Hall, J. G. Pierson and S. B. Ruggles."

The direction of the company was given to the Chevalier Rivafinoli, who opened with the Rossini favourite, La Gazza Ladra. The cast was:

Fabrizio	Signor Ferrero	Gerogio	Signor Placci
Gianetto	Signor Fabj	Gregorio	Signor Richaud
Fernando	Signor Porto	Pippo	Signora Maroncelli
Magistrate	Signor De Rosa	Lucia	Signora Marozzi
Isaac	Signor Sapignoli	Ninetta	Signorina Clementina Fanti

It will be observed that Ferrero, Sapignoli, Placci and Signora Marozzi had sung at Richmond Hill. Signorina Fanti became a fairly popular singer, but the other newcomers in this bill were, I suspect, inferior to some New York had heard, including Mrs. Wood and Mrs. Austin. An account of the opening is quoted in the Mirror of November 30th, and accredited to the Evening Star:

> . . . A more magnificent exhibition of an audience and a theatre, in all the freshness and elegance of decoration, and taste in dress, have [*sic*] never, we are confident, been heretofore seen in this country. The style of the theatre is the design of Italian artists. . . . The stage is large, very large—too much so, probably for operatic representations alone. The dome is most richly painted with representations of the Muses, and other decorations . . . it is the *chef d'œuvre* of the house. The pannels which divide the first and second tier of boxes, are painted in gold and crimson devices, on a light ground exceedingly brilliant and rich; indeed, for a theatre, crimson should be the paramount colour. . . . The sofa seats, and seats in the pit, have mahogany arms and moulding, and blue damask covering. The second tier are all private boxes. . . . The general drop-scene represents an Italian landscape, with cottages; two peasants are dancing the tarentala [*sic*]; one playing the guitar, and others, spectators, grouped throughout the foliage: it is a soft and handsome painting. But the drop between the acts is magnificent and splendid beyond example, and was deservedly applauded;—it is a range of palaces in the rear of the most gorgeous and elegant architecture—in front is the circus, representing the Roman chariot races. The whole of this scene, the figures, and the grouping, are triumphant specimens of the art of scene-painting; it is the joint work of Bragaldi and Albi, eminent Italian artists. The orchestra is exceedingly strong—rather too powerful for the size of the house; and the charming overture to the opera was played with considerable effect. . . . Signorina Fanti is a handsome woman, a good actress, and has a sweet voice—at times powerful, when thrown out with energy and force,—generally thin, yet melodious—making her points with

> the intelligence of a good musician. She was exceedingly well received. The bass is excellent—equal to anything we have had; and the tenor is also good. We should not omit mentioning the favourable impression made by Marioncelli [*sic*] in the boy—her voice is sweet, and at times powerful. The choruses, under the direction of her husband, are well-drilled.

Philip Hone, of course, attended on the opening night; I find he was not carried away. We must remember, however, that the chief feature of the first night of a new opera house is not the performance, but the auditorium and the brilliant company who fill it. To him the opera was "tiresome" — the performance "occupied four hours." But "the house is superb," and "the decorations" of the boxes "in a style of magnificence which even the extravagance of Europe has not yet equalled."

Well, the grand new temple is open; now let us see if we can keep it going for forty nights — the subscription period. The prices a century later seem ridiculously low: $2 for sofa seats (mahogany, damask and all), $1.50 for box, stall and balcony seats (these all accessible to each other), $1 for the pit, and 75 cents for the gallery. But will a sufficiency of dollars flow in to keep the enterprise going? "I am doubtful," writes Philip Hone.

The third performance of La Gazza Ladra occurred on November 22nd (performances were given on Mondays, Wednesdays and Fridays). On Monday, November 25th, came the season's second offering — the inevitable Il Barbiere di Siviglia, presenting two very important new singers, Signorina Luigia Bordogni (Rosina) and Signor Ravaglia (Almaviva). Orlandi, of last year's troupe, also re-appeared. The Mirror speaks for itself on December 7th of the "fascinating" Bordogni and her associates:

> Her extreme youth and evident embarrassment added much to the interest inspired by her beauty and grace of movement, and when she commenced, so absorbed was the attention of all, that not a note of her low and bird-like warbling was lost upon the ear. Still, under the diffidence which so much masked her vocal powers, from time to time, a clear, rich, swelling *bravura* note would escape her lips—then, as if afraid of the very sound of her voice, she would relapse again into fine, low trills and embellishments. But, in the course of the opera she acquired more confidence, and, at the *scena* where her lover is introduced as a music master, she was rapturously encored by the whole house. . . . At the close of the opera the *prima donna* was loudly called for, and, the curtain being drawn up a second time, she rewarded their request with a profound and heartfelt acknowledgment of gratitude. We are informed that she is but seventeen, and that this is the second year of her professional engagements, she having performed a previous season in Paris. With her many attractive qualities, and the improvement which must necessarily ensue upon confidence and the diminished novelty of her situation, we anticipate future display not unworthy of *the Garcia*.

> Excellent as the troupe are in many choruses and concerted pieces, we have heard none who can supply the place of Fornasari and Montresor, particularly the former, and drop a hint to the Chevalier Rivafinoli to seek them out and engage them, if an engagement can be completed upon reasonable terms.

The Barber alternated with La Gazza Ladra till December 13th. On the 16th was staged Rossini's La Donna del Lago, Ravaglia singing Fitz-James, Fabj Roderick Dhu, De Rosa Douglas, Placci Bertram, Sapignoli Scrano, Signorina Bordogni Malcolm, Clementina Fanti Ellen, and Rosina Fanti Blanche. The Mirror of December 28th, says, "we must express our thanks to the Chevalier Rivafinoli, for the most splendid spectacle we have ever witnessed. We had thought the arena scene in the *Gladiator* unsurpassable in histrionic representation, but this goes far beyond that gorgeous show. . . . Signora Fanti, as Ellen, fully sustained the reputation gained by the personation of Ninetta; and Signora Bordogni, as Malcolm Graeme, sang and acted with a power of voice and decision of manner of which we thought her incapable. We are glad to find that she can dispense with the excess of embellishment with which she overloaded her singing as Rosina. . . . Signor Fabi, as Roderick, in the opinion of some excellent amateurs, more than rivalled Ravaglia. We are sorry to see the bitter and indiscriminating hostility toward the former gentleman evinced in some daily prints; but by the sheer force of merit and assiduity he is conquering their prejudices, and drawing reluctant praise from his critics.

"The audience," boasts this same article, "is of the most select description." The second-tier boxes are "filled with the fashionable classes, splendidly arrayed with feathers and jewels." The tier open to the public has been likewise "filled with the *elite* of society, and the balcony and pit, with their compact rows of attentive, orderly, and well-dressed *gentlemen,* in their dark habiliments, and white linen, shows [*sic*] clearly the real superiority of the audience as a body, to those usually at our theatres, since the pit here is a grade higher than the general tenants of the boxes elsewhere. . . . The interior of the house is more magnificent than any other in America . . . The carpeted floor and mahogany-backed seats affect the spectator in a singular manner, when he thinks of the contrast of soiled benches, worn and begrimed by the Goths and the Vandals who remorselessly stand upon them at the theatres."

La Donna del Lago made a hit; it was given on five successive opera nights. I wonder how the subscribers in their gorgeously decorated boxes enjoyed this monotony? On January 6th, however, came a fourth production, one I should like to have heard — Cimarosa's opera, Il Matrimonio Segreto (based on Garrick and Colman's The Clandestine Marriage), with a cast including Clementina Fanti, Bordogni, Marozzi, and Signori Ravaglia, De Rosa and Orlandi. I fear this was in too pure a style for a public accustomed to Rossini, Weber, Auber, &c. The Mirror of January 18th, says " it has been several times represented, and though in its very nature, of a quiet, domestic cast, and unassisted by the heavy choruses and gorgeous scenery of former pieces, bids fair to become a greater favourite than any of its predecessors. . . . We are much pleased to find the manager selecting an opera of Cimerosa's for the delight of a New-York audience." The critic liked Fanti's work, but thought the youthful Bordogni entirely miscast as " an elderly lady."

On January 20th came Rivafinoli's fifth offering, Pacini's opera Gli Arabi nelle Gallie. Ravaglia sang Agobar, Placci Mohammed, Bordogni Leodatus, Rosina Fanti the Abbess, and Clementina Fanti Ezilda. The Mirror of February 8th says that " Signorina Bordogni as Leodatus was dressed in excellent taste, and sung *'Felice appien sara'* with a full and round voice. . . . We must . . . enter our protest against a mode of trilling and embellishment which we noticed on several occasions when we were anticipating a full and clear key note. . . . Such is never the fault of Signorina Fanti. She makes her embellishments subservient to, and not independent of the air. . . . Signorina Rosina Fanti . . . sung in a style resembling the happiest efforts of her sister, though her evident want of confidence seemed to injure her voice. Of Ravaglia we can hardly speak too highly. . . . The scenery and costumes . . . were the most expensive and appropriate we have seen. . . . Bragaldi, too, in his moonlight scene surpassed all his former efforts. His moon was no miserable counterfeit; but an actual, veritable Luna, who shone with a softened radiance upon the tiny glittering waves beneath and the old castellated towers, till we fancied ourselves looking from some ancient chateau in Nantes upon the moonlit Loire."

The season carried on, with alternations of the five operas now in repertoire, until February 10th, when came the sixth and last production planned for the season of forty nights — Rossini's Matilde di Shabran e Coradino. The cast included Signore Fanti, Marozzi, and Maroncelli, and Signori Fabj, De Rosa, Porto, Orlandi, Ferrero, and Sapignoli. This was the least successful production of the six; but it added novelty to the closing nights of the season, which ended soon after.

As an extra good measure, the management gave a seventh opera. La Cenerentola was produced on February 20th, with Bordogni, Rosina Fanti, Marozzi, Ravaglia, De Rosa, Orlandi, and Placci, some of whom had appeared in the same parts during the season at Richmond Hill. According to the advertisement in the Post, La Cenerentola was sung again on February 21st, that being announced as the fortieth and last regular performance of the series.

A new season of twenty nights was immediately begun, not, I take it, because of prosperity attendant on the last, but in sheer desperate inability to go elsewhere. Times were very bad, and it was expensive to travel. The last night of the season was April 4th, when Il Matrimonio Segreto was repeated for Clementina Fanti's benefit. The only novelty during these twenty supplementary nights was La Casa da Vendere, written by Maestro Carlo Salvioni, of the force in possession, and brought out for his benefit, March 22nd, with Clementina and Rosina Fanti, Signora Marozzi, and Ravaglia, De Rosa, Ferrero, Sapignoli, &c.

On May 24th, the hardy adventurers actually began again, this time with Gli Arabi nelle Gallie. In rapid order followed La Donna del Lago, La Gazza Ladra, Il Matrimonio Segreto, La Cenerentola, Matilde de Shabran. At last, on June 10th, was sung a new work — Rossini's Il Turco in Italia — the cast embracing Clementina Fanti, Marozzi, Ravaglia, Orlandi, Porto, Ferrero and Sapignoli. On June 21st, the American bore tidings of disaster. Luigia Bordogni, "being in arrears of a part of her salary, (in common with others of the Company) and unwilling to wait for the payment, refuses to aid said company with her services"; hence no performance could be given that evening. The popular contralto appeared but rarely thereafter in opera. Adelaide Ferrero danced in Il Turco in Italia; at least (see the American) on June 27th. The American carries advertisements up to July 14th. A concert or two, as we shall see, graced the stage in later summer. Considering the size of the city, and the probable state of musical culture among its inhabitants, the duration of the season seems extraordinary. The artists will be met later at Niblo's Garden.

The Museums, 1833-1834

Peale's began the new season by announcing, in the Commercial Advertiser of September 2nd, that it had just received from the Tower of London the largest Anaconda ever seen in the United States. It lay wrapped in that conviction till October 17th when Harrington began a visit ventriloquial and clever-handed, which lasted till November 25th. Nellis, armless and decidedly clever of foot, was here on December 2nd, and Harrington returned, later, to carry through with him the burden of holiday entertaining. Nichols, in late January and early February, carried on the craze for ventriloquism then raging among frequenters of museums.

The week of February 11th was devoted to concerts by two Canderbecks and three Schoonmakers (now *sic*). Zaionczek, an athletic young Pole, popular as young athletes are bound to be, began his career in New York on February 22nd; we shall hear of him frequently. Juggling, trickery, and lifting of weights were among his specialties in a hall recently too much given to belly-voices. Pritchard, a mammoth man from Kentucky—the Lambert of America—weighing between five and six hundred pounds, transferred, in March, his allegiance from the American Museum to Peale's, and, on April 14th, young Nellis and Zaionczek joined him in the " lecture " room. On April 29th, the Commercial Advertiser lists Nellis and Harrington, ventriloquist, as chief entertainers.

L. Ruthowski and E. Polkowski, of the Polish cavalry — one was full of sympathy in those days with Poles — gave, with Millet, a French officer, exhibitions of military matter at Peale's in the week of May 26th. Mermaids, Poles, any curiosity, I set down as I find it; surely, the reader will not expect me to authenticate museum freaks! In any case, few remain for 1833-34. Mr. and Mrs. Booth, American dwarfs, held the stage in early July, and, in later, the Wallaces, the anaconda and the boa constrictor purged of fear and pity.

I gathered less for the rival American Museum. In late September, 1833, an anaconda and a boa constrictor — I crawl as I write — were advertised in the Commercial Advertiser. In December was exhibited a mammoth sycamore tree, with interior arranged as a saloon, capable of containing thirty or forty persons. The artist also blew glass. For the Christmas holidays arrived McMahon, for performing on the Irish Union Pipes; and Pritchard, the American Lambert, made glorious February 22nd and beyond. Thus we slip easily from holiday to holiday. March 17th brought, in honour of St. Patrick, some Winnebago and Oneida Indians. I end the scant record by reference to a Grand Picturesque and Mechanical Panoramic Exhibition of the Polish Revolution in Warsaw (November 29th, 1830), " splendidly got up by a Company of Polish Exiles." It exhibited in May. Neither the American nor the Commercial Advertiser was weighted, in 1833-34, with much ballast from this particular museum.

MISCELLANY, 1833-1834

Lacking such freight, I pass to assorted packages of joy. Finn continued to blow glass at 202 Broadway; if he departed in early February, he returned in mid-April. He moved in May to 187 Broadway, and was still there in August, thus proving that nothing is too brittle to serve as foundation for success. The Commercial Advertiser lures, on November 18th, 19th, and 20th, to Congress Hall, Hester Street and the Bowery, all for the spell of the Wandering Piper, here " once more." And in late November and in December, John C. Mossie, formerly a Congressional reporter, a not over-modest person, gave, at Clinton Hall, a series of serio-comic lectures, involving imitations of Davy Crockett, Henry Clay, Edward Everett, Martin Van Buren, John Randolph and various other celebrities. March 31st brought (see the American) to a hall opposite St. Paul's Church, Professor Saubert with a Dio-Monorama, whatever that may have been. On May 23rd, Maelzel began (I learn from the Commercial) a long stay at

Masonic Hall. On July 26th, Eugene Robertson, the aeronaut, who had, after six years in Europe, made a recent ascension from Castle Garden, began, at Euterpean Hall, an entertainment of polysyllabic bewilderment, in which he was assisted by J. Mariano Cabalis, a dancer. Robertson stayed on for several summer weeks and returned, in September, for a long visit. The reader remembers him from the preceding decade. Now he seemed to indulge in magic, and in phantasmagoria not in the least "calculated to produce fright even with the youngest person; on the contrary, they excite the curiosity of the Philosopher."

Concerts, 1833-1834

The season now recording was unusually rich in musical fare, a circumstance due to the establishment of the new Italian Opera at Leonard and Church Street, and to the presence of Mr. and Mrs. Wood at the Park Theatre. Besides, instrumental performers were scouring the ocean hitherward, in search of Golconda the golden. The New York Sacred Music Society had its first members' concert at the Society's Hall, Chatham Street, so early as September 9, 1833 and the New York Amateur Music Fund proclaimed in the Commercial that its regular meetings would commence on September 10th, at Euterpean Hall. On October 2nd, the new Euterpean Hall, 410 Broadway, was dedicated (see the American) with a concert by Montresor and Rapetti. The advertisement states that the hall was "erected by Mr. de Grand Val, one of the first dancing masters in the city, solely with a view to render its construction appropriate for Concerts and Balls. It is 100 feet in length by 45 feet in width, with a lofty ceiling." Reader, in my ignorance, I had always assumed that this room was erected by and for the Euterpean Society; yet one sees!

In this new auditorium the New York Musical Fund, on October 17th, had (see the Commercial) its first concert for the season, with a brave array of artists, including Mme. Pedrotti, Mrs. Austin, Mrs. Franklin, Keene, Miss Sterling, Rapetti, Hanna (flute), and Cioffi (trombone). How much space, I wonder, was left in the programme for the Fund itself? The New York Sacred Music Society repeated The Creation, on October 31st, at its Chatham Street hall, Mrs. Franklin, Jones, Earle, Pearson, and U. C. Hill assisting. O fine old evenings passed into the land of dreams! At the City Hotel, on the 15th of November, T. M. Cambeses (flute), Etienne, Cioffi, and H. and V. Schmidt gave a "Soirée Musicale"; and Herrmann and Co., "members of the Conservatoire Munich," gladdened the nights of November 21st and 26th, at the same place. Ten days earlier, the New York Sacred Music Society gave its Members' Concert, a feat repeated monthly through the winter and spring. On this occasion, Mrs. Franklin sang Lo! here the Gentle Lark. With the aid of this society, and in its hall, J. P. Cole, its late conductor, took a benefit on November 28th — his soloists including Miss Gould, Mrs. Franklin, St. Luke, Pearson, &c. On the same evening Cambeses held forth again at the City Hotel. All this dulcet harmony I recapture from the Commercial Advertiser.

At Euterpean Hall, artists from the Italian Opera at Leonard and Church Street gave concerts on December 7th and 19th; the aggregation consisted of Clementina Fanti, Bordogni, Signora Maroncelli, and Signori Fabj, Porto, Ravaglia, Placci, &c. V. Schmidt, G. Faber and Willent also appeared at the first function, and R. Fanti, and De Rosa at the second. Much the same leaders re-appeared in the same place, on January 9, 1834, along with Gambati (trumpet) and Orlandi. A concert of the Musical Fund, at the City Hotel, on January 25th, also drew heavily for talent on the opera — Clementina Fanti, Fabj, Bordogni, Signora Maroncelli, with a host of instrumental players, Willent, Gambati, W. A. King (piano), Casolani, &c. The musical ranks were filling rapidly with better players, doubtless, than the city had ever known before. This fact makes more daring the concert on January 31st, at the New Hall, Anthony Street, by J. A. Stans, Miss Kenton and Appo — all unknown to me. The Euterpean Concert of January 30th — at the City Hotel, and not at Euterpean Hall — brought all the leaders from the opera — the Fantis, Bordogni, Mme. Maroncelli, Fabj, Porto, Ravaglia, &c. Will the reader kindly verify these statements, by referring to a file of the American?

February 10th enlisted in the monthly concert of the Sacred Music Society, W. A. King, pianist, and the competent Mrs. Franklin; and, on February 15th, Eugene Guillaud, for his benefit at the City Hotel, offered a huge Italian contingent, Clementina Fanti, Bordogni, Fabj, &c. He, himself, played the clarionet, Major the piano, and Schultz the harp. Sheppard sang on March 10th at the members' concert of the New York Sacred Music Society.

Most of this matter stares from columns of the Commercial Advertiser; the next three citations from the same journal offered but Lenten fare. The Amateur Music Fund's concert and ball engaged Euterpean Hall on March 13th; a concert of sacred music had glided seriously by, on the 12th, at the John Street Methodist Church. And on the 20th the Amateur Glee Society arranged at the City Hotel a benefit for the blind. And all this after the best efforts of the Italians!

Probably the thrill of the season came with the "oratorio," on April 17th, of the New York Sacred Music Society — a far more pretentious thing than one of the society's monthly membership evenings. On the great 17th, Penson acted as conductor, with Sage as director of the chorus, with W. A. King, Mrs. Franklin and Sheppard; and Mr. and Mrs. Wood then made their first appearance here in oratorio. The luscious-voiced lady sang From Mighty Kings (Judas Maccabæus), If Guiltless Blood (Handel's

Susannah), and in The Heavens are Telling (The Creation). The reader must hear the Commercial Advertiser of the next day:

> But the principal attraction of the occasion, and one of the most perfect exhibitions of musical talent ever witnessed in this country, was the Solo by Mrs. Wood, from . . . Judas Maccabæus. . . . Anything more perfectly beautiful than the execution of this difficult part we never expect to hear. The perfect command which this lovely woman and unrivalled vocalist, possesses over a voice of the most delicious sweetness, with her fine knowledge of the intricacies of musical harmony, were never exhibited to more advantage—at times swelling to the fulness of power and passion, and again thrilling to modulations of the faintest yet distinctest melody—which in the hush of universal admiration, seemed to tremble in the air like the cadence of a Spirit's song.

Well, such praise girds our loins for attendance at the concert of the Musical Fund, in the same hall, on May 14th, at which the great Mrs. Wood again appeared, with her slightly less gifted husband, Montresor (absent since the season began), E. Sheppard [*sic*], W. A. King, H. J. Trust, H. Daniel, and Cioffi. The Sacred Music Society on May 21st once more enlisted the all-compelling Mrs. Wood for a performance of The Messiah, other performers being Wood, Mrs. Franklin, Sheppard and Pearson. These choice items are all culled from the Commercial Advertiser. From the American I learn that the Mozart Association gave, at a place unspecified, a concert on May 25th, for the exiled Poles. The American lists for the same evening (Sunday it was) a benefit at St. Patrick's Cathedral, with Penson as conductor, Thornton as director of the chorus, Mr. and Mrs. Wood, Sheppard, Mrs. Franklin, Ryves (trumpet), Cuddy and Hanna (flutes), Cioffi (trombone), Trust (harp) and Christian—verily a rich host. A mere members' concert of the Sacred Music Society had, on June 9th (see the Commercial), Mrs. Franklin's singing and two selections from Beethoven's The Mount of Olives. Surely, a rich musical season! August 4th re-opened the Italian Opera House for a concert in costume by Fanti, Fabj, and the other unfortunate-stranded. Clementina Fanti gave a concert there, on August 30th.

NIBLO'S GARDEN, 1834; THE ITALIAN SINGERS; MISS WATSON

Niblo's Garden, this summer, approached the zenith of all its concert giving. The members of the almost defunct Italian Opera, from Leonard and Church Street, gave delight here in June. Their second concert, on the 23rd, had Signore Bordogni and Maroncelli, and Signori Orlandi, Ferrero, Fabj, and Ravaglia, with, of course, Clementina Fanti. The band, twenty-two in all, was led by E. Halma, and included Major, Casolani, Hutet, E. Guillaud, H. Schmidt, A. Gambati, Plain [*sic*], J. A. Kyle, Weyland, Willent and other local celebrities. Several of these inviting evenings followed. Bordogni's farewell benefit, prior to her departure for Europe, fell on July 11th.

The Italians left shortly after, and, for a time, variety ruled the saloon. Espinos, ventriloquist from London, was here in mid-July, and the big Siege of Antwerp was renewed for the first time on July 14th. From July 17th, was promised a nightly Musical Soirée, under the leadership of Halma. A new singer, Signor Monterasi, and Mme. Otto were among the soloists. Straggling benefits brought back, from time to time, Clementina Fanti, Fabj, Porto, Mrs. Franklin, Maroncelli, and others. Boucher, in late July, led the orchestra, among whom played Croci (or Croce), Andrea, Calman, Comi, Aupick, Gambati, Kyle, and Trust — forerunner of our more recent cosmopolitan bands.

On July 27th Niblo inaugurated a succession of Sunday evening concerts that were really sacred — devoted in fact to Handel and Haydn and worthies of that style. At the first Mrs. Franklin, Mme. Otto, Taylor, Franklin, and Casolani appeared. Mrs. Austin sang at Cioffi's benefit on July 30th. Fabj, the sisters Fanti, Orlandi, Ferrero and Porto rendered Italian the evening of Sunday, August 2nd. The last of the "soirées" fell on August 23rd, with Mrs. Franklin, Mme. Otto, &c. But the sacred concerts were to continue on Sundays.

Casolani's benefit, on August 29th, brought together a most attractive aggregation — Mrs. Franklin, Mme. Otto, Sapignoli, Monterasi, Cioffi, Gambati, John A. Kyle — and Charlotte Watson (her first appearance in America). This young lady at once had susceptible New York of all ages and sexes at her feet. She was immediately engaged for regular performances, and was a feature till October forced people indoors. The fair face and lovely voice of the newcomer entranced the visitors to Niblo's; perhaps her charm was enhanced by rumours of her elopement from England to the continent with the renowned Paganini, the pursuit by her irate father, and Paganini's rejected offer of marriage. At any rate, the vogue of the lovely singer filled Niblo's till the close of the season; she excelled in ballad singing, though Rossini arias also scintillated in her repertoire. Miss Watson became a star in operetta at the Park Theatre in the ensuing winter. We shall behold the public flocking for a few years to offer libations at her shrine.

CASTLE GARDEN, 1834

The opposition at the tip of the island offered but feeble resistance to that splendid summer at Niblo's. Eugene Robertson, as we saw, made a first ascension (after an absence of six years) on the afternoon of June 18th. I refer the reader to the Commercial Advertiser of the next evening for enthusiastic account of the throngs of people that watched the balloon flying out over the magnificent harbour. What, compared with Niblo's concerts, were those of Castle Garden, in July, with Long at the piano, and Miss Woodward, Woods (of the Italian opera), Archer (from the Royal Pavilion, London), and Boynes as singers? Realising the strength of his rival, the manager began a series of concerts, on August 4th, with some notable artists, including Mrs. Austin, Julia Wheatley (pupil of Horn, and next season to be a prop of the sinking Italian opera), Norton, Cuddy, Thorne, &c. These precious evenings were scattered through August till, on the 20th, the Garden fell back on its simpler loves, as represented in the persons of Archer, Miss Woodward, and others. Eugene Robertson went up once or twice in the September air, and — I can no more.

Vauxhall, at our present-day Astor Place, also lured to musical feasts. On August 25th, for instance, Beethoven's Mount of Olives was performed by Mrs. Austin, Mrs. Singleton, Mr. Halma, Cuddy, Pearson, etc. I confess that only one of these artists is known to fame. But I ask the reader to remember that summer nights in New York in that far-off time may have been pleasant indeed; if not, one could ferry to the " Collonade," Elysian Fields, Hoboken, which was open (according to the Commercial) from April 25th, or, for that matter, one could go to the Military Garden, Brooklyn.

Brooklyn, 1833-1834

I am really ashamed of Brooklyn in those years; how few amusements symmetrically to balance New York across the bay! On October 30th, the Star apprises that M. and Mme. Achille, now, as we see, lost to the theatre, began dancing classes (with waltzing), at the Military Garden; and Whale and Son, of an even earlier theatrical renown, gave instruction in dancing at Duflon's Village Hall. The Sacred Music Association began, in November, weekly meetings at Classical Hall. And at last the Brooklyn Lyceum, after much skirmishing, got itself established in the same month. If people did not approve of the theatre in the late '30's, they at least loved their lyceums — and still do, under other names!

A " soirée musicale," on November 29th, brought to Eames and Putnam's Classical Hall Messrs. Herrmann and Company, " from the Royal Conservatory in Munich." And on December 18th John C. Mossie read and gave imitations of Randolph, Daniel Webster, Martin Van Buren, Davy Crockett, etc., at the Apprentices' Library. An earlier Mossie evening had occupied Classical Hall. At this last-named auditorium John C. Nazro, " instructor of Biblical Eloquence," held forth on December 18th, 25th and 28th. Brooklyn was a good child.

On January 9, 1834, H. J. Trust advertised that he would give lessons on the harp, guitar and piano, and Troup at his Gravesend retreat advertised a ball for January 15th. Anything to wake up our slumberous village!

even a public rehearsal of the Choir of the First Presbyterian Church, on March 18th! or — to skip, in tears, o'er many moons — the fireworks at the Military Garden on July 4th. To this same garden, on July 17th, flitted Sutton, who " intends fitting up the above place . . . for a display of his extraordinary gift of human faculty." He repeated, ventriloquially, on the 25th, 28th and 29th of the same heated month. And Raynor, who managed the "pleasing Soiries [*sic*] " of Sutton, took a benefit on the 31st, with the aid of Sutton's magic voices. A concert at the Military Garden on August 4th showed Miss Woodward, Archer, Woods, Boynes, and Long (director) blithely ferrying from their more accustomed seat at Castle Garden. Long directed another entertainment on August 11th. The Military Garden had fireworks on August 15th and 20th, and again on September 18th — this last time with a montgolfier balloon. Thereafter, the Garden shut up, vocally (as to advertising), leaving Brooklyn to darkness and on the eve, as it proved, of more interesting seasons to come in the near future.

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